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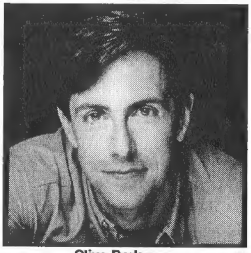

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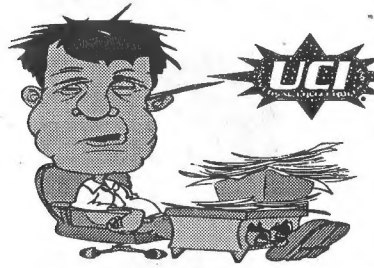

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FUTURE PICKS

To: Reader
Re: Issue #85

From: *Comics Values Monthly*

This month our main features, and cover graphic, spotlight the 30th anniversary of Marvel super groups, the X-Men and the Avengers. We look back at the groups' past crossovers and take a sneak peek at the upcoming crossover.

We also take a trip down memory lane to provide you with an overview of 30 years of "mutating" and "avenging". These X-Men/Avengers features include time-lines for both groups.

In addition, this issue includes an in-depth interview with Clive Barker on his "Razorline" imprint, his opinions on the comic book industry, and his fine art endeavors. We round off this issue with an update on Marvel UK's upcoming Gene Pool series of titles. Check out the earth-shattering X-Men giant-size poster by master illustrator Bob Larkin, or the two original art CVGiveaways. (See pages 20-21).

Our thanks to all the guys at Marvel for their help in putting together this issue.

Don't miss these upcoming *CVM* issues.

1) CVM #86 spotlights the two most popular DC superheroes-Batman and Superman. We talk to the creators behind the radical changes in these characters. A black and white visual of the C.V.Exclusive poster can be seen in this issue of CVM #85 (See page 129). C.V. Giveaways for CVM #86 are original art illustrations by Graham Nolan, and Joe Quesada, and four platinum copies of *Batman* #492.

2) CVM #87 unlocks the Valiant vault to bring to you hot news on new titles and the company's plans through early 1994. This issue will also include the lowdown on the character Ninjak. Bob Layton provides the spectacular poster for this issue. All this and yet more hot giveaways.

3) *CVM* #88 picks up on the stunning painted art work of the *Marvels* series. The realistic artwork depicts the early days of Marvels' heroes from the perspective of eyewitnesses at the time of the event. We also spotlight "The Man Without Fear" as we probe the exciting future of Daredevil. Milestone is the third of this months' features. Among the giveaways will be a Daredevil illustration by hot artist John Romita, Jr.

Yours sincerely,

Steve Thomas, Editor

● Marvel marches on through their Avengers/X-Men 30th anniversary celebration with more avenging action and mutant mayhem culminating in the clash of the super groups in that mutant trouble spot Genosha. *Avengers* #367 will set the scene for the potentially hot "Bloodties" storyline opening up in *Avengers* #368 and running through *X-Men* #26, *Avengers West Coast* #101, and *Uncanny X-Men* #307 to its conclusion in *Avengers* #369. For more details on this clash of the titans, check out this month's lead article.

● Elsewhere individual Avenging and X-members are creating their own ripples in the Marvel Universe. Wolverine, who has his own problems with Magneto in the current issues of *X-Men*, also faces off with the Punisher in *Wolverine/Punisher: Damaging Evidence*. This three-parter by Carl Potts and Gary Erskine also features the return of the Punisher villains Damage and Sniper. Thor, perhaps the most powerful of the Avengers, finally goes over the edge in the massive 13 part "Mad God" crossover running through *Warlock Chronicles* and *Warlock and the Infinity Crusade* in addition to his own title.

● Other Avenger/mutant related titles to look for include the four issue Marvel UK series, *Plasmer*, guest starring Captain America; and *X-Factor* #28 where one team member dies (as another one gets ready to leave the group) following the onslaught of the new leader of the Mutant Liberation Front.

● A couple of Spidey related events this month worth mentioning are *Amazing Spider-Man* #382 where Marvel promises to set the stage for a major crisis in Spider-Man's life that will change him forever; and *Venom:The Madness*, a three issue series with appearances by such nasties as the Juggernaut and Black Tom Cassidy.

● Clive Barker looks set to take the comic world by storm with his superhero imprint Razorline (see this months article), while his horror characters march on with the Epic release of *Pinhead/Marshall Law: Law in Hell* a two issue limited series written by Kevin O'Neill. The storyline pits the popular Marshall Law against Barker's cult Pinhead character. Another Epic horror two-parter to look out for is the demonic *Chillers* by Jim Hudnall and artist John Ridgeway.

● Other entries from Marvel UK include *Die-Cut*, a four issue mini-series featuring the Beast; and *Die-Cut Vs. G-Force*, a two-parter introducing new powerhouse G-Force.

● DC's foothold in the market continues to grow, based on the developments in the Superman and Batman titles. Superman's return in *Superman* #82 will ensure the continuing popularity of the Supes titles, while the "new" Batman and subsequent "Knightquest" stories will keep the Dark Knight in the limelight.

● DC follows the story of Robin's Bat-Cave lock-out in *Detective* #668 with a new *Robin* title. This new regular monthly series by Chuck Dixon, Tom Grummett and Scott Hanna will feature the Huntress and Nightwing among the guest stars.

● The Superman/Batman push continues in "Elseworlds" titles; *Batman & Houdini: The Devil's Workshop*, a 64 page one-shot by

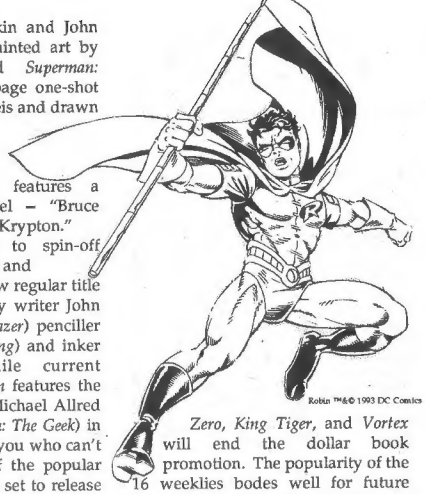
writers Howard Chaykin and John Francis Moore with painted art by Mark Chiarello; and *Superman: Speeding Bullets*, a 48 page one-shot written by J.M. DeMatteis and drawn by Eduardo Barreto. "Speeding Bullets" is the first Superman Elsewhere title and features a different Man of Steel – "Bruce Wayne the Last Son of Krypton."

● Vertigo continues to spin-off winners with both new and old potential picks. New regular title *Scarab* features work by writer John Smith (*2000 AD, Hellblazer*) penciller Scot Eaton (*Swamp Thing*) and inker Mike Barreiro, while current successful title *Sandman* features the illustrative talents of Michael Allred (*Madman, Vertigo Vision: The Geek*) in issue #54. For those of you who can't afford earlier issues of the popular *Sandman* series, DC are set to release another of the character's collected works. *Sandman Fables and Reflections* reprints the stories "Distant Mirrors," and "Convergence" from *Sandman*, "Orpheus" from *Sandman Special #1*, and "Fear of Falling" from *Vertigo Preview*.

● Back to the DC Universe and the return of the *Outsiders*. The new ongoing series teams original *Outsiders* writer Mike W. Barr with artist Paul Pelletier (*Ex-Mutants*) and Robert Campanella (*X-Men Adventures*). Issue #1 will include two separate versions of Alpha and Omega. Although these are separate and complete stories, they can be read together to tell a unified tale. By the end of the first issue, the Outsiders will be reassembled with three new members – Wylde, Technocrat and Faust.

● Finally, with the introduction of yet more characters to their Universe, DC attempts to correct the balance by killing off a number of heroes in *Eclipso* #13. Manhunter Mark Shaw, Commander Steel, Peacemaker, Major Victory, Dr. Midnight, Wildcat, and Creeper all bite the dust in this issue. This will also open the way for a major superhero confrontation in *Eclipso* #18. Check it out!

● September sees the final four books from Dark Horse's Comics Greatest World line. *Division 13, Hero Zero, King Tiger*, and *Vortex* will end the dollar book promotion. The popularity of the 16 weeklies bodes well for future regular monthly Comics Greatest World titles.



Robin ™&© 1993 DC Comics

● Two new "potential pick" mini-series debut in September from the Dark Horse stables, featuring Pumpkinhead and Marshall Law. Based on the horror movie, *Pumpkinhead* is a four issue series written by Gary Garoni and Mark Patrick Carducci with art by *Legends of the Dark Knight* and *Sandman* artist Shawn McManus. In addition to the Marshall Law story for Epic, writer Pat Mills and artist Kevin O'Neill bring back the good Marshall under the Dark Horse banner in the two part *Marshall Law: Cape Fear*.

● Don't forget to check out the July releases of the bi-monthly three part *Eudaemon* by and writer/illustrator Nelson (from the pages of *Dark Horse Presents*).

● Continuity continues to grow in status based on the popularity of the "Deathwatch 2,000" storyline. As reported back in *CVM* #83, Neal Adams and the Continuity crowd are primed to kick-off their next big crossover, "The Rise of Magic." Although the main story will not be fully underway until next year, Continuity titles are already opening the door to the crossover. Upcoming "The Rise of Magic" entries include; *Valeria, The She Bat* #5, *Armor* #6, *Ms. Mystic* Vol.3 #3, *Crazyman* Vol.2 #3, *Samuree* Vol.2 #3 and *Megalith* #6

● Image is still suffering from deadline problems and internal changes. This has had, and will have, some effect on the popularity of their titles. Even so, the Image fan-base is such that almost all new titles are considered good sellers. Extreme Studios are planning a number of new titles for the fall including *Prophet* from the pages of *Youngblood*. *Prophet* will be written by Rob Liefeld who will also provide breakdowns for Dan Panosian's pencils and inks. Liefeld will also be joined by Eric Stephenson as co-writer on *Team: Youngblood*. The pencils and inks for this title will be supplied by Chap Yaep and Norm Rapmund respectively. Further down the road in October, *Youngblood* is scheduled to return as a ongoing monthly series picking up with issue #5. Liefeld will script and pencil the series with inking chores falling into the hands of Danny Miki.

● Malibu's Ultraverse line seems to be picking up as the universe expands. *Solutions* and *Firearm* will be titles to watch. The recruitment of new talent to Malibu machine may bring in new readers (More next month).

● Moving out of the Ultaverse and into the Malibu Universe, we give a quick mention to the latest Necroscope title. *Necroscope Book II: Wamphyri* is the second installment of Brian Lumley's popular horrific saga. Martin Powell and Dave Kendall will take on writer and artist chores on this one.

The Dark ™&© 1993 Continuum Comics

Savage Dragon ™&© 1993 Erik Larsen
TMNT ™&© 1993 Mirage Studios

● Now Comics continue their Green Hornet related titles with *Kato III*. Popular writer Mike Baron will be joined by newcomer Mike Bilau on this title due for release in August. The popular TV cartoon character Speed Racer, will once again be rendered in comic book form with the *New Adventures of Speed Racer* #0, due to come out in September, and the mini-series *Speed Racer/Ninja High School* crossing over the Now Comics character with the popular Malibu ninja kids.

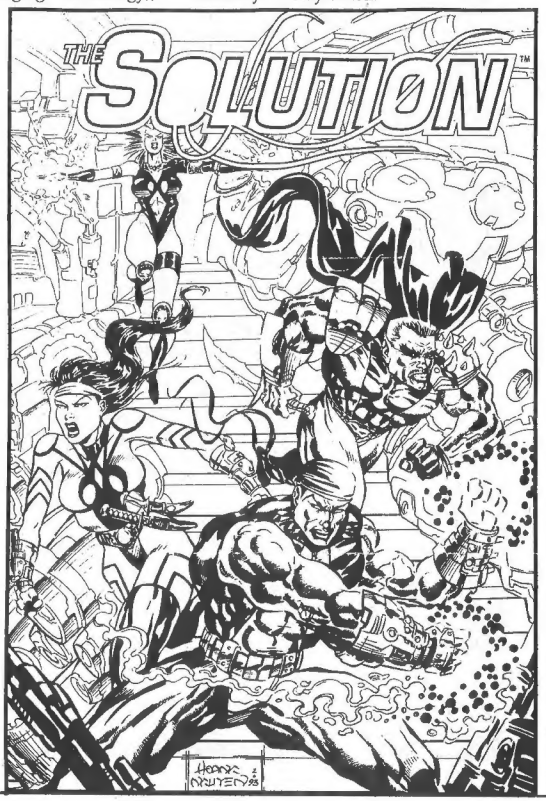
● In addition to the "Next Universe" (covered in *CVM* #84), Mirage stands ready with *TMNT/Savage Dragon crossover*, part two of the two-part crossover with Erik Larsen's *Savage Dragon* from Image.

● *CVM* will be providing extensive coverage on Valiant's future plans in *CVM* #87. In the meantime – take a scan at *Shadowman* #19. This August release will feature the popular mega-band Aerosmith. The heavy rockers will find themselves coming face to face with Valiant's heavy-dude Master Darque in Shadowman's home town of New Orleans.

● Staying with the music theme, Revolutionary, best known for their *Rock and Roll* comics has just announced the official adaptation of the Kiss science fiction concept album "The Elder". *Kiss: The Elder* will be available in September. The third issue of Revolutionary's terror anthology *The Deepest Dimension* will feature an adaptation of George Clayton Johnson's *Twilight Zone* story "Execution". Johnson, co-author of *Logan's Run*, and writer of many *Star Trek* episodes, will be helping out with the comic version. This also is due out in September.

● We wrap up this month's "Future Picks" with our usual quick-pick of the other publishers titles worth a glance. *Femforce Up Close: Ms Victory* from AC Comics, provides Ms. Victory with an all new costume and pits her against teammate She-Cat; Continum's *The Dark* #4 features work by Bart Sears, Mark Bright, Dan Panosian and cover by George Perez (the issue also includes a trading card and has limited print run of 10,000); Mike Saenz, creator of *Shatter*, releases *Donna Matrix* under the banner of Digital Comics (this is the first time an entire comic has been created with advance computer 3-D imaging technology); Fleetway releases the four issue mini-series *Junker* (written by Michael Fleisher, with art by John Ridgeway), and the three-issue sequel to "Summer Magic," *Nightwalker*, also drawn by Ridgeway with script by Alan McKenzie; Galaxinovels continue their line with *Agent Three Zero*; Heroic Publishing place bizarre mythological Greek heroes in New York with *Mythfits*; the four issue mini-series *Brother Mech* is released under the banner of Mantis Studios; Bill the Clown returns in Slave Labor's *Bill The Clown: Death and Clown White*; and finally Iguana Press release *Aesop's Desecrated Fables*, featuring twisted versions of popular fables by a multitude of famous artists.

● More Future Picks next month. Stay tuned.



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30 YEARS OF CROSSING OVER:

Homo-Superior & Earth's Mightiest Heroes

by Robert J. Sodaro

For a superhero in the Marvel Universe, it is, perhaps, the pinnacle of one's career to be invited to join the Avengers. Over the years, numerous heroes have been called upon to join the ranks of the world's mightiest team. Of the many called, only a select few have actually turned the honor down (Spider-Man and Daredevil being the most obvious). On the other hand, mutants (born with super powers) are considered by some residents of the Marvel Universe to be sub-human, and face racism and persecution. Many of these mutants have joined Professor Charles Xavier as members of his X-Men.

One link between these groups is Avengers member Hank McCoy, known as the Beast, a founding member of the X-Men. As expected in the Marvel Universe, this crossover is not the only common ground between the teams. Over the past thirty years, the teams have met on numerous occasions (the wedding of Reed Richards and Sue Storm to name one). There have been meetings between the teams (or by individual members of both teams) on innumerable occasions (beginning in *Tales to Astonish* #49 and a cameo in *Avengers* #3), these occurences are the focus of this article.

The first recorded meeting of the teams occurred in *X-Men* #9. A continuity implant in *The Rampaging Hulk*

Cover of *X-Men vs. Avengers* TPB ™&© 1993 Marvel Ent. Group

#2 had the two teams meeting much earlier, but this meeting– as with all *The Rampaging Hulk* implant stories– were later "retracted" in the regular Hulk title. It was later revealed, *The Rampaging Hulk* stories were all actually a series of fictional movies created by an alien (a Krylorian) who was taken by the Hulk and other Earth heroes. The Krylorian simply invented stories which were assumed to be continuity implants.

In this story, Professor X has traveled to Europe to track down his old foe, Lucifer, an alien who originally crippled the Professor. The Avengers, led by Thor, were following emanations of Lucifer's machinery when the X-Men (at the behest of Professor X) went up attacked the Avengers. However, the fight ended quickly when Xavier spoke telepathically with Thor and explained the situation. Even though this initial confrontation was early on in both teams' history, all the Avengers (Thor, Giant-Man, The Wasp, Iron Man and Captain America) had careers prior to joining the team, and probably would have wiped up the ground with the young X-Men team.

The second pairing of the teams wasn't until *X-Men* #45/*Avengers* #53. Here, Marvel Girl, Iceman and the Beast were captured by Magneto, and Cyclops and Quicksilver duked it out. The Angel had been winging his way west to the U.S. to secure help from the Avengers. Meanwhile, the Avengers came looking for Quicksilver and the Scarlet Witch, (who in addition to being Avengers were founding members of The Brotherhood of Evil Mutants). At this point in the continuity it was unknown to all that Wanda and Pietro were the children of Magneto. The Avengers at this time were Hawkeye, Wasp, Goliath and the Black Panther.

The Avengers didn't actually appear until the last panel of *X-Men* #45 and the blowout between the two teams occurs in *Avengers* #53. As is revealed in the story, much of the in-fighting that occurs is merely setup for Magneto's sake, as he had planted a bug on the Angel, which the Avengers found. The main significance of this story is two-fold in that first, Quicksilver, the Scarlet Witch and the Toad switched sides against Magneto, forever severing their ties with him. (Quicksilver and the Scarlet Witch returned to the Avengers, while the Toad went off on his own.) Second, it marked Magneto's first major foray as a villain outside the pages of *The X-Men*. The Avengers side of the story was further developed when Magneto attempted to re-exert his authority over the two mutant Avengers, and made a bid to take over the United Nations.

The next time the teams crossed was in *Avengers* #110, when Magneto returned from his retreat in the Savage Land to make a new bid for world domination. The Avengers, at this time, consisted of The Vision, Scarlet Witch, Iron Man, Black Panther, Thor, Iron Man and Captain America. It seemed that Magneto had perfected an ability to control individual minds by controlling the flow of blood to their brains via the iron in their blood. (It was later revealed that he actually accomplished this by combining his powers with sophisticated

Magneto, The Master of Magnetism.
™&© 1993 Marvel Ent. Group

circuitry in his helmet.)

The story crossed over in *Daredevil* #99 and *Fantastic Four* #132 before winding up in *Avengers* #111, where Magneto explained where he had been and how he recovered from his setbacks in *Amazing Adventures* #9-10 and the Savage Land (*X-Men* #63).

At the end of this story, the X-Men are left to wonder what happened to the Angel (who turned up missing after the ruckus was over). The powers that be at Marvel might have been testing the waters with this appearance of the X-Men, as well as the storylines involving the Sentinels and Magneto's mutated Savage Land sub-humans in *Avengers* #103-105), for the return of the X-Men, which didn't occur for two years.

Technically speaking, the next team-up occurred in *Avengers* #137 when the Beast officially joined the Avengers, but the next real match-up transpired in the four-issue limited series in 1987.

In this series, the two teams were once again set at each other's throats by their common foe, Magneto. Here, the Avengers were comprised of Captain America, Dr. Druid, the Black Knight, She-Hulk, Thor and the new Captain Marvel; while the X-Men members were Wolverine, Rogue, Storm, Dazzler, Havok and Magneto (the Soviet Super Soldiers make appearances in the first three issues. At this point in the X-Men's lives, Professor X has abandoned Earth for the stars and his love Lilandra, Empress of the Shi'ar Galaxy, leaving behind a reformed Magneto to shepherd his former students.

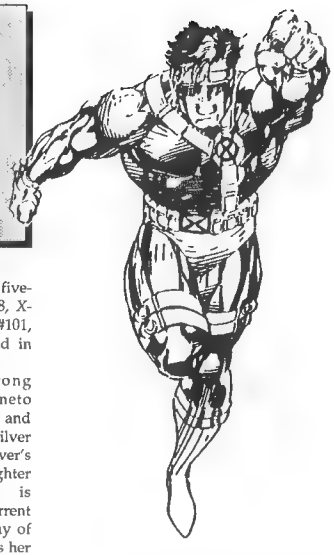
This storyline kicks off when several chunks of Asteroid M (Magneto's former space station) crash lands on Earth. Magneto fears that certain parts of the asteroid pertaining to his criminal life would come to light, and he determines to destroy any equipment that survived re-entry. He heads off to Cambodia to check out a sizable chunk and runs afoul of the Avengers. The X-Men come to Magneto's aid, and find themselves in conflict with not only the Avengers, but the Soviet Super Soldiers, who arrived on the scene to assess the damage from the asteroid.

After the expected brawl, Magneto agrees to submit himself to a trial. Unbeknownst to anyone, Magneto utilized special circuitry in his helmet to influence the judge. After the verdict is rendered, Magneto is left to ponder his actions, and is not sure if he did a good thing in eliminating the judge's anti-mutant bias.

Save for individual team-ups and continuity-wide crossovers (like the current "Infinity Watch" trilogy), these few stories constitute the important crossovers of the X-Men and the Avengers.

While there has never been an all-out slug fest between a full contingent of both teams, it is clear that if such a fight occurred in the early days, the X-Men would have wound up in the loss column. If such a match-up were to occur today, the odds would be in favor of the mutants due to their greatly expanded popularity. While such a face-off isn't likely, it is certain that the debate will rage in the fan circles for another thirty years.

X-MEN AND AVENGERS:
WHERE DO THEY GO FROM HERE?



Cyclops, a.k.a Scott Summers
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by Neil Hansen

The X-Men, Marvel's popular mutants, and the Avengers, Earth's Mightiest Heroes, both born in 1963, have reached the dreaded age of 30. However, instead of thinking of these two teams as over the hill, their readers think of them like fine wine; age has only improved them. To celebrate these two anniversaries, Marvel has major plans and changes for the two groups.

Bob Harras, writer of the *Avengers* is also, coincidentally, the editor of the *X-Men*, and a major player in both teams' 30th anniversary celebration. Marvel promises a major crossover between the two teams in a storyline they call "Bloodties." Originally slated to be a six-part storyline ending in *X-Men* #27, "Bloodties" will be released as a five-parter and appear in *Avengers* #368, *X-Men* #26, *Avengers West Coast* #101, *Uncanny X-Men* #307, and will end in *Avengers* #369.

The Star Spangled Avenger
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"There is a very strong Quicksilver/Luna/Crystal/Magneto connection. (Longtime Avenger and current member of X-Factor, Quicksilver is Magneto's son, Luna is Quicksilver's daughter and Magneto's granddaughter while Crystal, an Inhuman, is Quicksilver's ex-wife and a current Avenger). Fabian Cortez (an enemy of the X-Men), kidnaps Luna and takes her to Genosha, which brings in the X-Men. Let's put it this way: Cortez's fate is in question," says Patrick.

As for changes in the groups, Marvel has big events planned.

In X-Men, long-time member Colossus has resigned (*Uncanny X-Men* #304) to join Magneto's Acolytes. (Reports of Magneto's death were highly exaggerated).

"After losing his family," explained Lisa Patrick, assistant editor on the X-Men titles, "and after his sister dies, it's kind of a combination of two things; his sister and his family being taken away from him combined with the fact that Magneto's whole idea of Avalon Hill, as twisted as it may be, is a haven for mutants."

Colossus' sister was killed by a mutant virus that is spreading throughout the homo-superior community. "Colossus sees both sides of this," Patrick said, "and, in his current mental state, joining Magneto's Acolytes seems very attractive to him."

The mutant virus that's running in the current X-Men titles, parallels the AIDS virus that is running in the real world. However, the virus will eventually spread farther than affecting just the mutants, and have great social ramifications. "It will affect the human population," Patrick revealed, "and that will heat up the mutant/human problem. Stryfe (a new major X-Men villain) is the one who releases it. Stryfe made a deal with Mr. Sinister, tricking him into thinking he was getting Scott Summer's (Cyclops) DNA."

In addition, a major change has occurred with Wolverine. In his battle with Magneto his adamantium skeleton is ripped out and put into the villainous Sabertooth. Sabertooth will end up joining the X-Men. "The idea was battered down last year at an X-Men conference we had," said Patrick.

"Peter David (writer for *X-Factor*) was the one who came up with the idea, and he kind of threw it out, in a sort of flip way. We all kind of latched onto it and said, 'that's not a bad idea.' It fit in with the storyline, it's something really surprising and it's something people aren't going to expect. He'll (Wolverine) still be attached, he'll still have his regular human bones, and he'll still have his claws, but they will no longer have the adamantium lacing. He's going to be severely weakened."

The result of these events is that Wolverine, like Colossus, will leave the X-Men. "It's going to change his status," said Patrick. "He's going to go to Canada, where he's going to deal with the ramifications of how this changes his

Avengers 30th Anniversary cover, ™&© 1993 Marvel Ent. Group

life. He goes off on his own and reconciles with his past. He's going to rely on some of his other strengths."

On the other hand, editor Ralph Macchio has pushed the Avengers through much more subtle changes.

"The one thing I tried to bring to the book," Macchio said, "when I took it over (from previous editor, Howard Mackie), is that the Avengers did not have to be a bunch of people who had their own comic, that we could do something with people who would be considered secondary characters. If we gave them a chance to have some dimensional treatment, we would be okay."

Macchio's inspiration for his particular direction goes back to the early years of the Avengers, when Thor and Iron Man left the team for the first time, back in *Avengers* #16. "It was something in the book in my mind," remembered Macchio, "when Bob (Harras) was interested in doing something that didn't have that many characters in their own book. That sounded fine to me, and that's the way it's worked. It's between Sirsi, and the Vision, the Black Widow and the Black Knight, and Crystal. We've had some opportunity to play with some love triangles, things that we wouldn't have been able to do if these characters had their own books."

One relationship that has changed is Captain America's with his teammates. This had its genesis in an *Avengers* crossover storyline, done last year. "I would say that with Cap," said Macchio, "Bob Harras goes around, back and forth with his use of Cap. We want his presence in the group to create some sort of schism. During Galactic Storm, Cap really didn't want to see the death of the Supreme Intelligence, but a number of other characters who we consider a bit looser and rebellious, rebelled against that. That's created a problem with the group dynamics, where Cap feels a little bit uncomfortable with the group today, because they didn't follow his advice or instruction, and went their own way; so the group is a little pulled away from him. He's still in there, and still the titular head, but he feels a bit awkward."

The X-Men and Avengers titles both emphasize characters as the driving force in their stories.

"The X-Men are about relationships," Patrick commented, "and that's something we're going to delve into. The same basic theme that kept them popular as a group of outsiders coming together, is a theme that kids can relate to. That's hard to maintain throughout the years, I think; having interesting characters that are three-dimensional and interact with each other in an interesting way. I think that the relationships between the characters has helped people coming back. The television show is doing well because of interesting characters."

According to Macchio, characterization "is what Marvel does best; as opposed to DC, where you would have in books like *Justice League*, characters who would show up, fight the menace, and then disperse. I enjoyed those, when I read them, and They were a lot of fun. But at Marvel, the emphasis was on what you would do with the character (which) would have a lot to do with the story."

Patrick and Macchio also agree that the actual editing isn't the most difficult job in overseeing the X-Men and Avengers titles. It's in the coordination of events and the maintenance of continuity.

"It's a big handful," said Patrick. "That's why we need to have things like our editorial conference. We need to get everyone together."

"We have individual meetings with our writers every so often," Patrick continued. "Before they write a plot, we'll have a chat with them. What we're trying now is twice a year to have all the writers, pencillers, and editorial staff get together for a couple of days (we're going to do it in New York this time) and map out what's coming out. It's absolutely necessary if we want to make sure our continuity's tight."

Working on the best-selling comics title, Patrick has to also be aware of guest appearances of the X-Men in other titles. "It's the double-edged sword of having popular characters," Patrick explained. "People want to use them, which is great, but it's also important that, for example, with Wolverine's change in status, we can't have creators running Wolverine around with adamantium. We try to maintain our

continuity when other people want to use the characters. It's not foolproof, but we do our best to make sure the fans aren't cheated because we don't know where the characters are."

"A lot of these things work organically," Macchio said. "We really don't plan that far ahead in the Avengers; it seems to arise from the storylines as we're coming up with them. A lot of the Vision stuff came from the current storyline we did with the Gatherers. We thought we could play around with the Vision, and get him back in the old costume again, which we all like. It wasn't as if we sat and said, 'Over the next year, we want to do this specifically with the characters.'"

"We may have some coordination problems during crossover," Macchio continued. "It can get a little tight, but because we're all up here as editors, and since my writer is next door to me, it's not really a problem."

Historically, both titles have always fluctuated with different creative teams, especially on the best-selling X-Men, where the creators usually attain collectible superstar status, and then leave, like Rob Liefeld and Jim Lee. Despite that, the books go on.

"What we've found thus far is that our sales have really been affected," said Patrick, "because it's a different world out there. I think readers are really interested in these characters, and they really love these characters. As long as we've got people working on them who care about them then you're going to have a quality product. That's what we strive to do, to maintain the quality, keep the tradition going, because its been so many years of creative teams. It's certainly large shoes to fill, but we do our best."

"Naturally, everyone would like to have the best selling book," Macchio said. "I would love to get the *Avengers* into the top ten. What I would like to do most is change what has been the general perception that the *Avengers* is a corporate book in which you're not going to see that much change. We want it to be a book where unpredictability is really the norm."

Hot artists and writers are not the reason that the *Avengers* have lasted so long, according to Macchio. "The real reason that underlies it," said Macchio, "is the same reason that most of the core Marvel books are still around, despite some of the people who've worked on them in cases where they weren't quite right for the books. These books have thrived and survived because they have the magic of the early Marvel Universe.

Much like the Fantastic Four, the Avengers is at the core of the Marvel Universe. What happens in there, sends its waves out all over the place, and there is something about being part of the Marvel Universe. It's touched the Avengers like it's touched Daredevil, Cap, the FF and Spider-Man. The other books that come and go don't have it; but the Avengers (no matter who's doing it) seems to go on and on."

It looks like the X-Men and Avengers are going to celebrate many birthdays after this one. It's time to pour a glass and have a toast to these long lasting teams of titans fighting for truth, justice, and the Marvel Way.

Quicksilver's Dad in a moment of anger.
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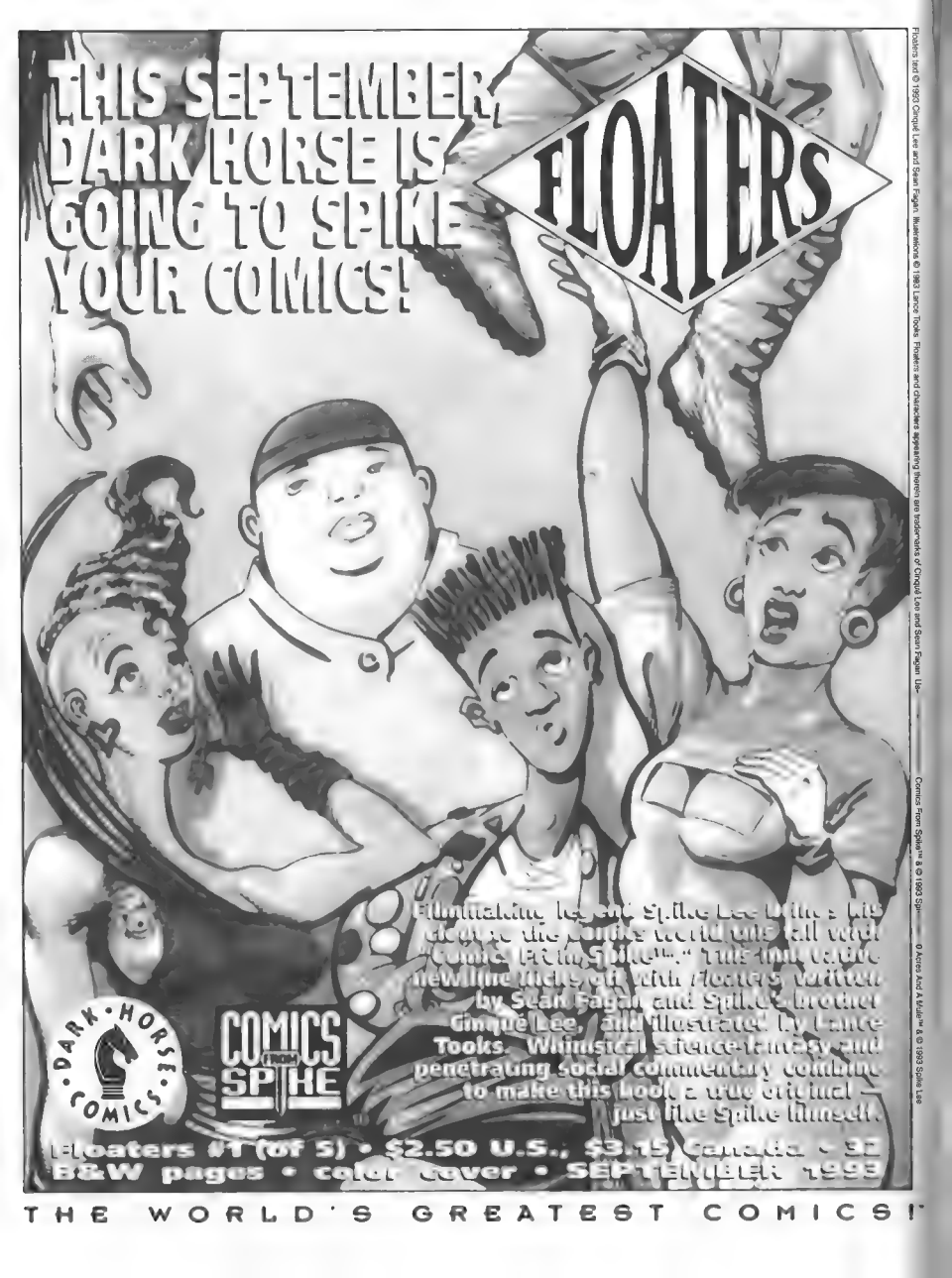
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TALKING COMICS WITH

CLIVE BARKER

Conducted By Steve Thomas

Clive Barker is an accomplished novelist, playwright, director and has most recently broken into the world of fine art as well. His novels and movies, such as Hellraiser *and* Nightbreed, *have been adapted into comic books, and have spun off beyond their original adaptations into series for Marvel Comics. Now he is the major architect for Marvel's new "Razorline" imprint, creating his unique perception of superheroes for the comic audience. In this interview, Barker spoke with* CVM *on not only "Razorline", but the comics industry in general.*

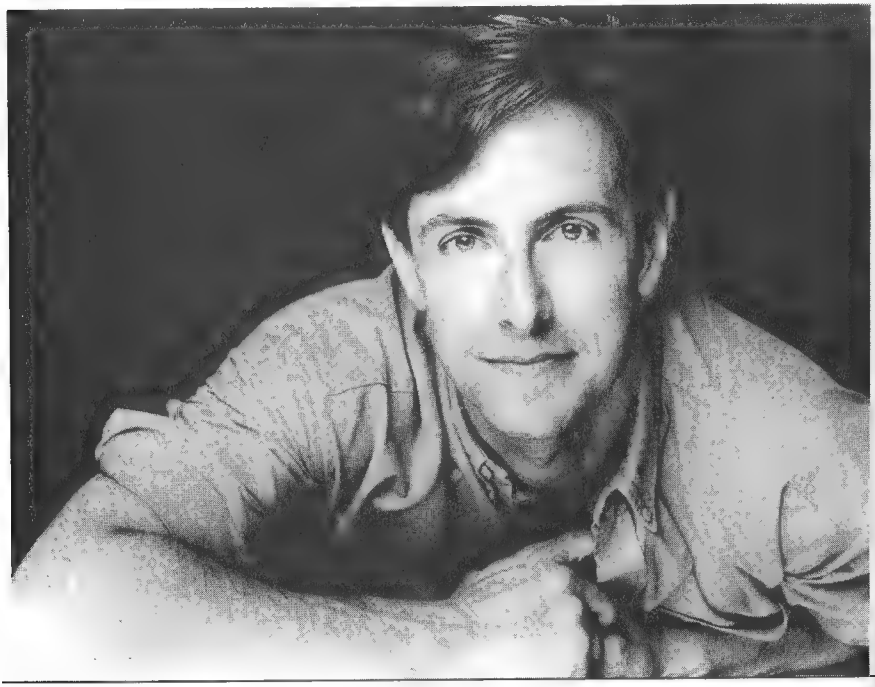
CVM: Let's start from the beginning and take you back to Liverpool, to your school days at Quarry Bank High School. Is that where you first read comic books, or was it something you picked up at a later stage?

Barker: I actually read comic books when I could find them, but they were American comic books. American comic books were fairly hard to come by. I don't think they came into the country in any great numbers; certainly there weren't comic book stores at the end of the fifties, not in Liverpool anyway. There weren't even any comic book stores in London.

I was picking up comics where I could. I was trading them. I would always wander into the Marvel Universe. I wasn't into the DC Universe.

CVM: Why?

Barker: It was more believable. I know it seems absurd in a world where people are invisible, elastic and all covered with odd rocks, but what Stan Lee did through the sixties when we bought the comics [and] actually, what Jack Kirby did in the way he designed things, they were really the cornerstone of this



BUT SHE'S NOT ALONE!
THANKS FOR BUYING US TIME, SISTER--NOW LET'S TAKE OUT LIZARD-BREATH BEFORE HE CAN DO ANY MORE DAMAGE!
IT'S CLEAR A DIRECT COURSE OF ACTION IS REQUIRED. HIS VIOLENCE MUST BE DETERRED.
SO MUCH IS CLEAR--SO MUCH THAT I NEVER UNDERSTOOD BEFORE...
YEAH, WELL, UNTIL WE BUST UP BIG, MEAN, AN' GREEN HERE--KEEP THOSE NEW REVELATIONS UNDER YOUR HAT!
HAT?
"THE GIRL LISA AND HER FRIENDS... THEY MAY MEAN WELL...
"... BUT I CAN'T LET THEM WIELD THE LEGACY UNCHECKED!"

Hyperkind © ™ Clive Barker, 1993

company for [the Silver Age] period, creative cornerstones. I think what those guys did was to put a level of soap opera [with] the Superman vision: the true romance soap opera. "Will Lois? Has Lois? Did Lois?," and put it on a level that made a lot more sense to me, which was the level of Peter Parker having an aunt who is dying. He has a secret identity, he's got to get a job, he's a kid anyway, and all that stuff. I identified with the young characters, and they always seemed to have problems that I could comprehend. The writing was a lot more absurd, but it had echoes that made sense to me.

CVM: Was it your fantasy to take you away from all the political doom and gloom, perhaps?

Barker: They're all power fantasies of some kind or other, aren't they? I mean, they're all tales of people who are strangely empowered. The issue is how they deal with the power once they've got it. The whole idea of being superpowered brings with it two problems. The first is, "What will the world think of me now that I've changed?" The 'fame-and-fortune' problem. "Why are they loving me? Are they loving me for my muscles, or are they loving me for who I am?" That's one thing. The other is, "How do I deal with expressing this power in the world?" That is to say, "Given the fact that I could take over the world by threatening it, do I become a villain or do I become a hero? Am I moral, or am I immoral?"

CVM: In those days is that how it was? The young Clive Barker, reading Marvel comics, seeing it as black and white with no grey?

Barker: No grey. I think kids like stories where it's obvious who the good guys are and who the bad guys are. There is always, in every reader, a temptation not to side with the villain, but to enjoy the villain's rampages, enjoy the acts of the villain...

CVM: The maniacal laughter...

Barker: The maniacal laughter, the long speech that precedes the coup de grace or potential coup de grace...I mean Doc Doom is a wonderful character, a tremendous character and very watchable every crazy moment, as when he would come down into Silver Surfer's cell –he had the Silver Surfer imprisoned for a while– and gloat as he was gradually sapping Silver Surfer's powers. They were great scenes! However, the other thing that set the standard very well is that the heroes and heroines were seldom banal by comparison to the villains. There's a number of really wonderfully rich, well-rounded character studies – Peter Parker, Matt Murdock, and so on.

CVM: Yes, I understand that one of your favorite characters was Daredevil.

Barker: Yes.

CVM: I think it was said somewhere, you would have liked to create Matt Murdock/Daredevil.

Barker: I think he's a great creation. I think he works on all kinds of levels, and it's very interesting to see how it's a character that's been responded to so differently by writers. What Ann Nocenti and what Frank Miller have done could not be more different, and yet the character was malleable enough, interesting enough and resilient enough as a concept to respond to two completely different agendas and still remain Daredevil.

CVM: At conventions, you place much emphasis in your speeches on your love of comic books and on your love of the medium. Obviously, the Kirbys, the Ditkos are mentioned as favorites of yours, but I read somewhere around the popularity of Surfer, you lost interest.

Barker: Adolescence kicked in, and I think there was also something else going on. I think I caved into peer group pressure in a situation which I much regret. Actually as a biographical side note, I went to university and studied philosophy, which I much regretted. I wanted to go to art school. I had gotten into art school, but my parents had basically said, "If you do nothing else for us in our lives, never become an artist. Go and do something where you can..."

CVM: Something "real"?

Barker: Exactly! But I had this rather perverse way of rebelling against that demand or accepting that dictum. I went and got a degree in philosophy, which is about the most useless thing you can do! It was a sort of double-edged sword! At that point, I went into a situation of great intellectual sterility. People just talking about words, just talking about talking, and a place where popular art was a shameful activity. We're thinking back now to 1970/1969 or 1970/1971. Popular art, particularly in England, where people are so snobby, they're so...

CVM: Stuffy.

Barker: Stuffy; they're so, "Oh dear, I wouldn't do that if *I* were you, dear!" and that kind of crap! I mean that sort of thing going on all the time...

CVM: "Don't let your daughter on the stage."

Barker: Exactly, or don't let her go into comics! That's going on all the time, and you're dealing with that idiocy *all* the time. I think it's *much* stronger there [England] than it is here. It was certainly very strong in a provincial city like Liverpool. It was certainly even stronger in the philosophy department of a provincial city like Liverpool! I basically shut off, and these became things that I really didn't address. I have to say that at the same time, I was being exposed to wonderful books, I was going to Bergman movies and I was reading Herman Hesse. It wasn't as though I was giving up comics and doing nothing else. I just went through that phase where you had to see every Bergman picture, and you saw *Les Enfants du Paradis* [directed by Marcel Carne] six times. At the same time, I discovered a lot of really wonderful things; things which are still very much a part of my life. I don't want to make it sound as if I just went away and became this sort of..."I read Kant and Hegel and nothing else..."

CVM: For the purposes of what we're doing right here, we'll skip your wilderness years of comic books, the playwriting, and the eight dole years– the "London: The Unemployable Years"– to bring it a little bit up to date, bring you up to the concept of the "Decamundi" as you originally launched it back in San Diego last year. There was no "Razorline" title at that stage.

Barker: Right. That's a very recent addition.

CVM: Just the last couple of months, I believe.

Barker: That's right. I love superheroes, but I also feel that superheroes had got into something of a rut. The sort of "my-gun-is-bigger-than-your-gun"

I mean Doc Doom is a wonderful character, a tremendous character and very watchable every crazy moment, as when he would come down into Silver Surfer's cell (he had the Silver Surfer imprisoned for a while) and gloat as he was gradually sapping Silver Surfer's powers. They were great scenes!

superhero doesn't terribly interest me, in part because film does it extremely well. I mean, the Schwartzenegger movies are quite brilliant at evoking, if nothing else - the Jim Cameron/Schwartzenegger movies - the idea that big guns can be good drama, and superguns can be even better drama! Movies can do that quite brilliantly. I think [with] comics I am not terribly interested.

I'll give you an example. [Editor's Note: *At this point Clive refers to prints on the wall of the Marvel conference room where the interview was conducted*] There, over on the wall over there, you have two images side by side, Ghost Rider and the Punisher. Those are drawn by John Romita, Jr. You can also see a little bit of Wolverine, there below. For my money, Wolverine, and Ghost Rider are far more interesting characters than the Punisher. That's because the Punisher, ultimately, is a one-note character. He's lost his kids. He's lost his wife. He's pissed off. He's psychotic. He's going to kill as many people as he possibly can, probably suffer terribly in the process, and at the end of it, be ready to fight another day. It's all about guns. There's a *Punisher Armory*. This is how the guns fit together. This is what the bullets will do if they strike you.

CVM: Whereas, Wolverine and Ghost Rider... Ghost Rider, of course with the occult influence...

Barker: Perhaps the occult, hellfire thing going on... [there is] a much more complex problem that [Ghost Rider's] got. Here's a character who resists the transformation into the Ghost Rider. He's *afraid* of the transformation into the Ghost Rider, but once he's there, like the werewolf, he realizes that this is a very pleasurable experience, and power comes with it. Wolverine, for all his potential for violence –this terrible, terrible potential for violence– is also a very witty character. It's more witty seeing Wolverine chomping on his cigar and sharpening up his claws, than what you get from a Punisher character.

I think that the wit of these things should not be dismissed. It may be a simple humor, but nevertheless, I think that Stan [Lee's] writing was very often extremely humorous. The best example, of course, is Ben Grimm. The character whose position is to undercut the pretention of the book itself. Galactus comes to Earth with his herald, Silver Surfer. Something is going to go horribly wrong with the world, and the galaxy is in danger. Ben is there making jokes, and, by the way, chewing on cigars! I don't know what it is about chewing on cigars in the Marvel tradition, but Nick Fury does it, too. The great thing about those characters is that they bring the thing down.

I think that that's something that's often missing in the DC tradition. The DC comics seem very straight. There was always the sense, and I think that there still is in the Marvel stuff, though less than I would like to see of this "Nudge, nudge, we get this!"' kind of stuff.

CVM: Are you hoping to bring some kind of esoteric concept to the "Barkerverse?"

Barker: I think it's there. I hope it's there, even in the underlying concepts; I mean, Hokum and Hex...we've got the powers of a "godkin", which is a real word, by the way.

CVM: Really?

Barker: Yes, it is. "Godkin Straith". I mean, who knew it, but a godkin is a little god, and so the powers of Godkin Straith pass down - ah, but terribly - to one champion who must defend Earth. It falls on a failed stand-up comedian, Trip Munroe, whose father and grandfather were of a long tradition of vaudeville, hence the Hokum part of the title. It's a vaudeville word. In vaudeville, it was, "How come?" Hence, hokum.

The interesting thing about that - about power being given to somebody who really doesn't want it– is completely incapable...

CVM: It leaves the door open for a wide range of material.

Barker: It also leaves the door open for

Continued on page 103

SERGEANT DUFFY IS A PRACTICAL MAN. HE DOESN'T BELIEVE IN FAIRIES OR DEMONS OR SAINTS...
SEEING'S BELIEVING. THAT'S WHAT HE THINKS. BESIDES, HE'S GOT THOSE MUGS TO WORRY ABOUT.
WEEK GOES BY AN' WE GOT NOTHIN'! THEN THE FETTER KID DISAPPEARS, TOO PARENTS SAY HE'S BEEN ACTIN' STRANGE. SO WHAT? HE'S A TEENAGER.
TOMORROW SERGEANT DUFFY WILL GO SEE THE FETTER KID'S PARENT'S AGAIN.
WITNESS SAW A KID GET PULLED FROM THE RIVER. KID WAS WEARING A LETHER JACKET. DID THE FETTER KID HAVE A JACKET?
TONIGHT HE'LL ASK HIS MOTHER TO LIGHT A CANDLE... SAY A ROSARY FOR HIM...
I WALK THE RAIN-DRENCHED STREETS OF THE CITY, SEARCHING FOR THE SAFE PLACE.
RACIAL MAYHEM BROKEN OUT
THE CITY THAT WAS MY HOME ONLY NINE YEARS AGO
HAVE I BEEN SO EVIL, LORD? ARE MY SINS SO GREAT THAT THERE IS NO SANCTUARY? NO WARM, SAFE PLACE TO REST MY HEAD?
ONLY NINE YEARS AGO AND JUST YESTERDAY.
WHAT VOICE IS THAT? WHO ELSE NEEDS SANCTUARY?
The old man prays...Simon. You hear his prayers through me.
Saint Simon © & ™ Clive Barker, 1993

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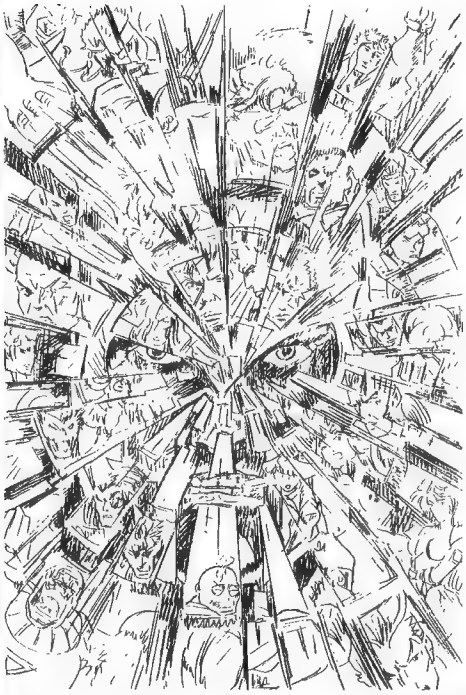

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- Anyone can enter the C.V.Giveaway contest except for employees of Attic Books, Ltd. and their immediate families.
- All entries become property of Attic Books, Ltd., and none will be returned.
- No cash equivalent or substitute prizes are offered.
- Only one winner per household.
- Enter as many times as you like.
- Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof.
- Attic Books Ltd., is not responsible for lost, late, misdirected or mutilated entries.
- Odds of winning will be determined by the number of entries received prior to the closing date of the giveaway.

Send to: Louis Porter, Jr., C.V.Giveaway, 15 Danbury Road, Ridgefield, CT 06877.

ENTER CVM's MONTHLY CONTEST DRAWING!

- **Win an original illustration of Codename: Genetix by Phil Gascoine and Robyn Riggs**

- **Please answer the following questions to enter the drawing for the original illustration by Phil Gascione and Robin Riggs:**

1. What is Motormouth's real name?

2. Who is the artist of Death's Head II the limited series?

3. What corporation created Killpower?

4. What is the first appearance of the second Union Jack?

- ***CVM*** **accepts postcards and photocopies as contest entrees**

- **All entries must be postmarked by September 1, 1993, and the winner will be announced in issue #88.**

C.V.Giveaway

WIN AN ORIGINAL ILLUSTRATION

C.V.Giveaway

Name _____

Address _____

City _____ State _____ Zip _____

Below are my answers to win the original illustration.

1. _____
2. _____
3. _____
4. _____

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C.V.Mail

WELL --PERHAPS I'VE TALKED ENOUGH
NOW TELL ME -
--JUST WHO ARE YOU PEOPLE?
I MUST SAY, YOU HAVE AN ODD CONCEPT OF FUN, CLIMBING AROUND IN VATS OF SEWAGE AND ALL

Dear Brian,

I was wondering the following things:
1) What is the price of an unbagged *Superman* #75?
2) What are the eight extra pages in *Adventures of Superman* #500?
3) Will Doomsday's origin ever be revealed?
4) Are any of the four the real Superman?
5) When will the real Superman be revealed?
6) Is issue #5 of *Spawn* the introduction of Billy Kincaid?

Just thought I'd ask.
Juan Quesada
St. Petersburg, FL

Dear Juan Questionmark,

I exist only to enlighten my fellow comic collecting brethren; read in amazement as I drop the heavy science.
1) $8.00 for unbagged newsstand copies.
2) Eight more full page action shots are included in the bagged version.
3) Someday, all things will be revealed, and I'm sure Doomsday's origin will be brought to light one of these days.
4) I doubt it, but the answer will be found in *Superman* #82.
5) *Superman* #82 is the issue to buy to find out these answers.
6) Everybody's favorite serial killer did indeed make his debut in *Spawn* #5.

Encyclopedia Briannica

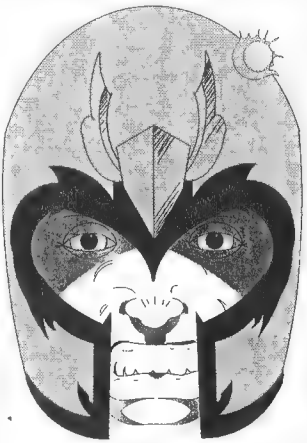
Dear Brian,

I love *CVM*; It has the most up-to-date values for my comics and comic cards. I read your letters page every month, and I have a few questions for you:
1) Which comic company is most popular?
2) I heard my dad talking about a book by Marvel called *Kiss*, where the ink was mixed with blood, and he would like to know what it is worth.
3) What are Marvel and DC's most popular titles?
4) Do gimmicks make a comic more valuable?
5) What's the most expensive comic you've ever seen (cover price)?
6) What does DC stand for?

Thanks, and keep up the good work (I know you will!)
Roberto B. Stewart
Fayette City, PA

Dear Roberto,
1) Marvel Comics is the current overall sales champ.
2) In 1977 *Marvel Comics Super Special* #1, the Kiss issue, was released and is now worth $65.00. Revolutionary Comics released *Rock and Roll Comics* #9 which featured Kiss, and is now valued at $7.00. Somebody must be pulling your old man's leg about blood being mixed in with the ink. The only magazine that does that is *CVM*.
3) For Marvel, the X-Books and the Spidey books are the most popular. For DC, the Batman and Supes books rule the roost.
4) If a book actually has a real story and good characters inside, then a gimmick will enhance the value. If a gimmick is just a gimmick, it will not increase radically in value. So the best answer is-- sometimes a gimmick makes a book skyrocket in value; sometimes it means nothing at all. That's why you buy the *CVM* price guide; we let you know which gimmick books are actually increasing in value.
5) Excluding graphic novels and prestige format books, the top end price for a regular comic book seems to be $3.95.
6) I'm sure Bill Clinton would tell you DC stands for the District of Columbia, and Stan Lee would say it stands for the Distinguished Competition, but those who can kick the new knowledge like myself know that DC stands for Detective Comics.

DJ Bri, The Knowledge Guy



Computer Generated Magneto by Chuck Rigney, Clairton, PA.

Dear Brian,

Is it true that you're the best looking man in the comics industry?
Shannen Doherty
Hollywood, CA

Dear Shannen,
Yes, it's true.
Handsome Guy Bri

Dear Brian,

I am writing about this "extract a coupon from a comic book and now it's (the book) worth, oh let's say less than 50% of guide" issue. I must confess that I am one of those bad boys that removed the coupons from my Image books to get an *Image* #0. There are a few points I have to make concerning this:
1) I do agree that the book is not a complete book if the coupon is not in it, as long as the expiration date on that coupon has not passed. Answer me this, are there people out there who want books with expired coupons? Why? What is the purpose of an expired coupon? The story in the book is still complete without the coupon. Are collectors who buy these books going to open a back issue with the expired coupon to remind themselves of something else they might have had if they sent in for the premium book?
2) I own a *Robin II* #1 issue, with the poster, in which the acidity from the inks in the comic books has stained the poster (by the way readers, check your issues). I'm not a paper pulp scientist, but there is a possibility that the inks could do the same to the coupons. The paper the coupons were made of and the paper the pages were made of were different. Could this provide an explanation for the stains?
3) My third point is concerning the storage of the books. From what I've experienced and the material I've read, if the books are not stored properly (boards and bags) the books won't be worth much of guide anyway!

I've been collecting comics for years and I'm tired of gimmicks like this coupon issue (and multiple covers, and super enhanced foil prism rainbow 3-D). If you have a good character, with a decent creative team the book will sell.

Joe Figured
Cogan Station,PA

Dear Joe Figured-it-out-all-by-himself,

The take-out-the-coupon or take-it-out-of-the-bag controversy rages on! Sorry to have to burst your bubble, but a book with a piece ripped out of it can no longer be considered mint or near mint. When collectors fork over the big bucks for a back issue they want it to be as close to pristine as possible; collectors want a book to have everything that was originally shipped from the publisher in it. Even though expired coupons have no intrinsic value, *you will devalue your collectible comic if you alter it in any way* (such as redeeming coupons or taking it out of the bag).

It's a judgement call for a collector. What do you want -- near mint copies of a couple of books, or a book that is not

available in stores?

This is of course patently ridiculous when it comes to bagged comics, as all those cheapo bags the manufacturers use are not doing your comic any good at all– they're actually hurting the books. In my collection, I have manufacturer bagged books from just a few years ago where the bag is actually sticking to the comic!

My advice on bagged books is to take them out of the bags (but save the bags) and mylar and board them yourselves. You may lose some money in the short haul, but twenty years from now your comics will be in better shape than the fanboys who kept them in the cheap bags all those years.

2) This is the first time I've heard about this staining problem. If anybody else has this problem, write in and let us know. It might just be, Roberto, that yours is a unique occurrence.

3) You're absolutely right. Your books will be worth much more if bagged and boarded.

Once again, a reader complains about gimmick covers! What I want to know is, if everybody hates all these gimmicks, why are they flying off the shelves? Your best argument can be made at the cash register! If you don't like them, don't buy them! If companies start seeing that gimmicks don't sell, they won't produce gimmicks. I understand that some gimmicks must be purchased, as some are an important point in a book's continuity, but just boycott the "gimmicks for gimmicks' sakes" comics. The guys that run these companies aren't so dumb that they'll continue pouring big production dollars into poor sellers! They'll get the message.

Bottom Line Bri

THE CORRECTIBLE BRIAN

A few months back, in *CVM* #82, I took a stance on pricing policies for books that were specifically produced for charitable purposes. What I said was this:

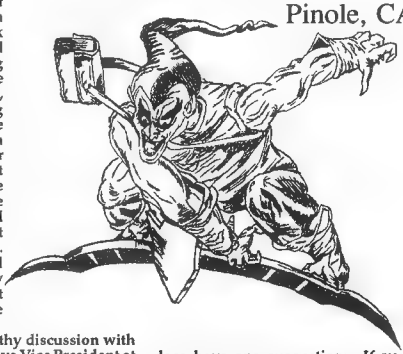
"As for the Spidey-UNICEF book, this is another case in which an ethical decision plays into our pricing policy. If you pay more than the $5.00 the book was originally priced at, you're not putting more money into the UNICEF coffers, you're simply putting money into the pocket of a speculating dealer or collector. This is not to say that we are opposed to people who collect or sell comics for profit (that would be ludicrous). What we are opposed to is somebody garnishing profit from a charitable endeavor."

Well, after a lengthy discussion with Barry Kaplan, Executive Vice President at Marvel (who actually conceives these projects) we have decided to attach values to these books. What Mr. Kaplan had said, in essence, was that it was beneficial to these charities for books like "The Trial of Venom" to become collectible. The more collectible a book is perceived to be, the quicker the limited print run sells out and the charities involved receive their funds faster. So after much philosophical soul searching (and research, research, research), we have arrived at a value of $25.00. Barry also told us that this project has raised $506,000 for UNICEF. Way to go Marvel!

Barry then gave us the scoop on his next charitable project. There is a planned Incredible Hulk vs. Venom (written by Peter David) charity book slated for late fall of 1993.

On the resale of charity books, *CVM* does have one suggestion: If you can sell a $5.00 UNICEF book for $25.00, it certainly wouldn't hurt you to drop a check in the mail for another five bucks towards UNICEF.

This Month's C.V. Mail Pick From Chris Medeiros Pinole, CA



ATTENTION CVARTISTS:

We've got a new twist on our CVMail contest. This time we want everybody to draw Turok, and we'll award the best Turok artist a copy of the Gold edition *Turok* #1. We'll announce the winner in CVMail #86. For CVMail #87 we'll be giving away a Gold Edition *Venom* to the best rendition of Venom that crosses my desk. So sharpen up your pencils, start drawing like the lunatics you are, send me a little letter with your entry and then I'll make a subjective choice as to which drawings win! Until next time I remain–

Waitin' By The Mailbox Bri

C.V.Funnies

by MOBRE

ON C.V. AND SHEMP'S DATE...
LOOK, LOSERS... PEACHES AND I DON'T WANT TO GO TO ANY "MAKE OUT" SPOT WITH YOU COMIC BOOK NERDS!
LADIES, LADIES, LADIES... THIS PLACE IS SPECIAL!!
YEA, ALMOST LIKE A CHURCH OR SOMETHIN!
OKAY, LADIES... WE'RE HERE.
WHAT A MAJESTIC SIGHT, EH GIRLS..?
UH, GIRLS?
CRAZY PAT'S COMICS

C.V.Gallery

Check CVMail for upcoming CVGallery Contests!

All artists whose work appears on the C.V.Gallery page will win a CVM Superman Special Memorial Issue. Send your black and white drawings to:

C.V.Gallery
15 Danbury Rd
Ridgefield CT
06877

Clockwise from top
Dan Curto- Mahwah, NJ
Sasha Raught- Ocean, NJ
Milton Henderson- Corpus Christi, TX

TOP 100

The top 100 comics list is compiled by Diamond Comics Distributors.

RANK	TITLE	ISSUE #
1	SPAWN	15
2	UNCANNY X-MEN	304
3	DEATHMATE RED	
4	DEATHMATE BLACK	
5	DEATHMATE YELLOW	
6	DEATHMATE BLUE	
7	X-MEN	24
8	BRIGADE	0
9	WILDCATS TRILOGY	2
10	SAVAGE DRAGON	2
11	DETECTIVE COMICS	666
12	BATMAN	499
13	SUPERMAN: THE MAN OF STEEL	25
14	X-FORCE	26
15	STORMWATCH	4
16	ALIENS/PREDATOR: DEADLIEST OF SPECIES	1
17	SUPERMAN	81
18	VALERIA, THE SHE-BAT	3
19	ADVENTURES OF SUPERMAN	504
20	UNION	2
21	MAXX	5
22	BLOODSTRIKE	4
23	ACTION COMICS	691
24	DOOMS IV	2
25	CABLE	5
26	WOLVERINE	73
27	X-FACTOR	94
28	SABRETOOTH	2
29	X-MEN UNLIMITED	2
30	VENOM: FUNERAL PYRE	2
31	SECRET WEAPONS	2
32	SUPREME	4
33	SHAMAN'S TEARS	3
34	TRIBE	5
35	TUROK: DINOSAUR HUNTER	4
36	AMAZING SPIDER-MAN	381
37	X-O MANOWAR	21
38	SPIDER-MAN 2099	11
39	DEADPOOL	2
40	SPIDER-MAN	38
41	BLOODSHOT	9
42	BATMAN:LEGENDS OF THE DARK KNIGHT	50
43	BATMAN: SHADOW OF THE BAT	16
44	GOLDEN CITY-WEEK ONE:REBEL	
45	GOLDEN CITY-WEEK TWO:MECHA	
46	GOLDEN CITY-WEEK THREE:TITAN	
47	GOLDEN CITY-WEEK FOUR:CATALYST	
48	BATMAN:SHADOW OF THE BAT	17
49	AVENGERS	366
50	MAGNUS: ROBOT FIGHTER	29
51	INFINITY CRUSADE	4
52	SOLAR, MAN OF THE ATOM	26
53	REN & STIMPY	10
54	CATWOMAN	2
55	ETERNAL WARRIOR	15
56	H.A.R.D.CORPS	11
57	HARBINGER	22
58	RAI & THE FUTURE FORCE	14
59	ACTION COMICS ANNUAL	5
60	SHADOWMAN	18
61	TRENCHER	3
62	LETHAL FOES OF SPIDER-MAN	1
63	GHOST RIDER	41
64	ARCHER & ARMSTRONG	15
65	HAWKMAN	1
66	WEB OF SPIDER-MAN	104
67	ULTRA-MONTHLY MAGAZINE	2
68	VALIANT READER'S GUIDE	1

Spawn ™&© 1993 McFarlane Prod, Inc.

RANK	TITLE	ISSUE #
69	DETECTIVE COMICS ANNUAL	6
70	SPECTACULAR SPIDER-MAN	204
71	1963	4
72	PUNISHER 2099	8
73	DOOM 2099	9
74	THOR CORPS	1
75	AVENGERS: THE TERMINATRIX OBJECTIVE	1
76	FLASH	80
77	SPECTACULAR SPIDER-MAN ANNUAL	13
78	INCREDIBLE HULK	409
79	GHOST RIDER ANNUAL	1
80	SILVER SURFER	84
81	LEGENDS OF THE DARK KNIGHT	51
82	SANDMAN	53
83	BLACK ORCHID	1
84	MANTRA	1
85	X-MEN ADVENTURES	11
86	FREEX	1
87	RAZORLINE: THE FIRST CUT	
88	QUASAR	50
89	THUNDERSTRIKE	4
90	GHOST RIDER/BLAZE:SPIRITS OF VENGEANCE	13
91	LOBO CONVENTION SPECIAL	1
92	HYPERKIND	1
93	BLOODSEED	1
94	EXTREMIST	1
95	FANTASTIC FOUR	380
96	EXCALIBUR ANNUAL	1
97	DEATH'S HEAD III	1
98	WARLOCK CHRONICLES	3
99	JUSTICE LEAGUE AMERICA ANNUAL	7
100	EXCALIBUR	69

C.V.MOVERS

Retailers From Across America, Canada and Abroad Report on the State of the Market in Their Region

NORTH EAST

Greg Bazaz
M&M Comics and Cards
Nyack, N.Y.

DC The Superman storyline and "Knightfall" in *Batman* and *Detective Comics* continue to be strong movers with the back issues and the new comics. Who's next on DC hit list? (It seems only death or severe injury makes news these days.) The Flash has had a terrific storyline lately but it gets overlooked in the rush for glitz and gimmicks.

MARVEL "Maximum Carnage" and the Marvel Universe Series Four cards are the hottest thing Marvel has right now. Gimmick covers still attract attention, but the educated collector is getting a little weary of glitz with no substance. The *Fantastic Four* is actually one of the best reads Marvel has right now and it tends to get lost in the shuffle. Epic and the UK titles are largely ignored by most collectors.

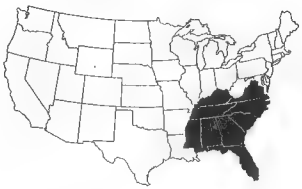
OTHER PUBLISHERS Valiant continues its steady growth by producing good stories and art, and delivering on time. Pre-Unity books and low print run Valiants, are the most demanded books around. Image's image, still takes a beating. Lack of continuity with delivery continues to hurt Image and interest is steadily eroding with the exception of *Spawn*, which is one of the top selling books regardless of the company. Look for Jim Shooter's Defiant to start off fast.

Top Ten Comics

1. Superman titles
2. "Knightfall"
3. "Maximum Carnage"
4. Spawn
5. Valiant #1's
6. Image #1's
7. Wolverine
8. X-Men
9. Uncanny X-Men
10. Punisher

Top Five Cards
NOT SUBMITTED

SOUTH EAST



Thomas Mulvey
Jolly Roger's Comics
Arlington, VA

DC Vertigo has incredible sales in general as well as a loyal following. Superman. His death brought us sorrow and his rebirth brought us large qualities of cash. When your subscriber base for those titles goes from 20 to 130 you've got to love capitalism. Hey Kids! What's Red, Black and Blue all over? Batman! His sales on the other hand are very impressive. In a two fisted combination DC has given Marvel and the independent companies a smack in the jaw. Well done for a company that is near death! Can DC revitalize itself, without bringing any more dead characters back from the cemetery?

MARVEL What can I say, it's hard to talk when you're yawning. U.K. titles have poor sales. Heavy Hitters is about as dangerous as a rabid pillow. *Ravage 2099* must be the newest rage in recyclables; beware or he will throw garbage at you. At least *Doom 2099* is hitting the cyberpunk generation with good art, good story, and fresh new ideas.

OTHER PUBLISHERS Here is where I make an unreal statement. Image has done something right. *Shaman's Tears*, *Wildstar*, and *Deathblow* are all cool. The only minor whining complaint I have is that *Deathblow* looks like the *'Nam*, *Punisher*, and Frank Miller's "Sin City" (art work) all rolled into one. If Image could get these good titles out on time they would whip some serious butt. Do you store owners have drooling *Crow* fans like this guy Damien I know? Anything that comes in he sucks up like a vacuum.

Top Ten Comics
NOT SUBMITTED

Top Five Cards
NOT SUBMITTED

NORTH CENTRAL

Ron Urmanski
Powerhouse Comics
Green Bay, WI

DC The same people who scurried around trying to find the "Doomsday" books are now hunting for "Knightfall." We can't keep them stocked in the store, and part 11 has all but vanished from the shelves. Superman has managed to hold on to a large portion of his new audience, and people are starting to speculate about which two Supermen will survive after the big guy returns for real. While the big two have helped the sales at DC, the rest of the line hasn't picked up as a result. Most books have their small strong and loyal followers and the others fight for space with strong selling competition. Vertigo sells small with steady numbers. Lobo titles now sit in the bargain bins.

MARVEL As the summer rushes at us, these guys are the ones being hurt by the rash of new product. People only have so much money to spend on comics and speculating is being done on the independents (which have shown a rapid increase while Marvel's books are available at cover price months after release). With all the number #1's coming

out, people are using the "Valiant Theory" and buying books with smaller print runs, hoping that they will escalate faster than the perceived jillion issue print run from Marvel. While they lost lots of talent, they still have very strong sales on the X-titles, *Spider-Man*, and a few others. Since no one wants to create new characters for someone else to own, Marvel is forced to give new books to lesser artists in order to keep up the demand for 1st issues. A good move would be a crossover with Image (unlikely), Valiant (maybe), or even DC.

OTHER PUBLISHERS Before discussing sales, I'd like to congratulate Malibu for doing a very nice job of promoting their new Ultraverse. The aggresive ad campaign is refreshing, and it should be beneficial to all comic companies and stores, since it brings in some new faces. As for sales, Image still leads the pack here (both new and back issues). *Spawn* in the best seller in the store, with *Cyberforce* a surprising runner-up. All the titles have sold well, with even the bottom line books like *Trencher* and *1963* selling with good numbers. Valiant is still a mystery out here. We sell more back issues than we do off the shelf. *Turok* is the exception, since we sold out of both issues. Even the exceptional promotion they are having in the new books hasn't bumped up sales beyond their usual numbers. Early books that we couldn't even find before are now available at or near guide price, and we still have quite a few left. Too soon to tell on the new Universes, but *Plasm* looks very promising.

ADDITIONAL COMMENTS We have one lucky customer who managed to get the Spider-Man/Venom hologram out of Marvel Series Four, and a special Plasm card signed by Shooter! How rare, how valuable??

Top Ten Comics

1. Spawn
2. Cyberforce
3. Pitt
4. Batman:"Knightfall"
5. Turok
6. "Reign of Supermen"
7. Deathblow
8. Youngblood: Stikefile
9. X-Men
10. "Maximum Carnage"

Top Five Cards

1. Star Wars
2. Jurassic Park
3. Marvel Series Four
4. Plasm
5. Wizard Gold Cards

SOUTH CENTRAL

Scott Etchells
Lone Star Comics
Arlington, TX

DC Batman is red hot again because of the "Knightfall" storyline running throughout all of the Batman titles. The back issues of "Knightfall" are in very high demand, in addition to the *Vengeance of Bane* and *Sword of Azrael*. The "Reign of Supermen" storyline is selling strongly here. *Death: The High Cost of Living* and *Sandman* are doing extremely well as are many of the other Vertigo titles. *Deathstroke* has really taken a nosedive in sales. All the Milestone titles are not selling at all.

MARVEL Once again Marvel owns the top ten, with the *Uncanny X-Men* at the top spot once again. The upcoming "Hunt For Magneto" storyline will assuredly set sales records, especially with the *Magneto* #0 offer. The sales on *X-Men Adventures* have been amazing. The "Maximum Carnage" storyline in the Spider-Man books is selling very well. The *Venom* series is doing great in back issue sales. *Punisher*, *Deathlok* and *Moon Knight* sales have decreased recently.

OTHER PUBLISHERS Image still dominates the direct market, with *Spawn* being the top seller. Defiant looks like a guaranteed hit this summer. The *Deathmate* crossover series from Image and Valiant should do phenomenally well. "Deathwatch 2000" storyline from Continuity has increased sales considerably.

Top Ten Comics

1. Uncanny X-Men
2. Amazing Spider-Man
3. X-Men
4. Wolverine
5. Fantastic Four
6. Avengers
7. Thor
8. Iron Man
9. X-Factor
10. X-Force

Top Five Cards

NOT SUBMITTED

NORTH WEST

Jeff Hicks
Platinum X-Change
Burien, WA

DC DC has people running for back issues of Superman, and Batman (with *Sword of Azrael* and "Knightfall"). *Batman* #497 was selling for triple cover the first week. This was not out of greed but due to the fact that other retailers were paying these prices. This shows how drastic changes in a storyline can effect sales. There is no doubt other publishers will do the same in the near future. Nothing else sells well, except for a few Vertigo titles like *Sandman* and *Hellblazer*.

MARVEL *Venom* was a great success with back issues selling very well. $2.95 covers continue to sell when ordered moderately. 2099 titles are dropping off, but back issues sales are excellent, especially *Spider-Man 2099*. Surprisingly the $3.95 *Unlimited* titles sold briskly, but not without a few complaints. "Maximum Carnage" issues are selling only moderately. I guess when a gang of psychos kills, maims and destroys issue after issue, it loses peoples interest very fast.

OTHER PUBLISHERS Valiant and Image continue their reign. *Deathmate* at $4.95 is too expensive; pre-orders were very low. *Shadowman* #16 and *Bloodshot* #6 and #7 are the hot ones, of course. There was a surge of speculators coming in wishing these comics were still on the rack. Image sales are growing steadily, hot sales are *Deathblow*, *Bloodstrike* and *Shadowhawk II* #1 with yet another last minute price increase. Other material is not selling; there seems to be enough universes, or maybe too many out there already.

Top Ten comics

1. Batman
2. Bloodshot
3. Spawn
4. Deathblow
5. X-Men
6. Shadowman
7. Turok
8. Harbinger
9. Bloodstrike
10. All Superman

Top Five cards

1. X-Men I
2. X-Men II
3. Marvel Series 3
4. Marvel Series 4
5. Marvel X-Men Singles

CANADA

Gary Gummeson Comics Plus Thunder Bay, Ontario

DC Superman's ongoing popularity has surprised me. The "Reign of Supermen" storyline has consistently sold out for me (except the first five special issues) therefore I expect the wrap up in August to be another big blockbuster. It seems that DC has found two pots of gold at the end of the rainbow with the Batman "Knightfall" series. The series has the same sales level as the Superman books. I sell part 1 for $10.00, part 2 for $6.50, and part #3 for $3.50. I expect the first few parts of "Knightfall" to continue increasing in value. Aside from Superman and Batman titles not much else is going crazy with DC.

MARVEL *Venom* continues to be the biggest of the Marvel titles and I expect his second mini-series to be a big seller. "Maximum Carnage" though, hasn't sold as well as I expected. It has been out for weeks and I still have copies of the first one on the rack. The Epic Heavy Hitters was a complete failure and the *Infinity Crusade* is selling nowhere near the level of the *Infinity War* and *Infinity Gauntlet*. It's finally happened! Special covers don't necessary mean good sales anymore! The market is glutted with special issues and the customer is becoming aware of that fact. It will be interesting to see what Marvel is going to do to bring their market share back up.

OTHER PUBLISHERS

Image #1's no longer sell out in one or two weeks. With the release of more and more titles customers cannot get the Image titles they would like to pick up. Valiantmania still hasn't caught on here, but those who are faithfully collecting the title will pay the steep prices for the missing back issues. I am curious to see how the *Deathmate* saga will sell with four different colors. Besides *Spawn* and other top favorites from Image, there is nothing really to report in the independent market.

Top Ten Comics

1. Venom
2. Spawn
3. "Maximum Carnage"
4. "Reign of Supermen"
5. "Knightfall"
6. Image #1's
7. X-Men
8. Spider-Man 2099
9. Uncanny X-Men
10. Ren and Stimpy

Top Five Cards

1. Marvel Masterpieces
2. Marvel Series Four
3. X-Men Series II
4. Olivia
5. Boris

INTERNATIONAL

Zoe Hawton Top 10 Comics Soho, London, England

DC Batman sales must have reached their peak with "Knightfall" flying off the shelves in all parts. Everyone wants the *Sword of Azrael* and *Vengeance of Bane*. Superman interest has maintained, despite the rather thin story line. DC's wave of breathing new life into flagship characters appears to have worked (and brought a host of new customers). Everyone is still searching for the Vertigo's; we sold out of *Skingraft* #1. Subscriptions have soured, but expectations for the *Extremist* are high.

MARVEL Our Marvel customers seem to be switching their allegiance to Image. Lots of our regular X-customers are stopping their addition to Marvel's mutants and picking up Image, such as *Cyberforce* and *Youngblood* instead of the "normal" Marvel gimmick cover. Everyone's waiting for *Magneto* #0, and some retailers are offering $40 a copy.

OTHER PUBLISHERS Valiant sales are steady, but there still a huge demand for the back issues preceeding the Image crossover. I think *Deathmate* has got the current hottest hope! The Bisley *Heavy Metal Special* sold out immediately and *Monster Massacre* is eagerly awaited.

Top Ten Comics

1. Batman
2. Detective Comics
3. Youngblood Strikefile
4. Sebastian O
5. "Maximum Carnage"
6. X-Men
7. Sandman
8. Spawn
9. "Reign of Supermen"
10. X-Force

Top Five Cards

1. Star Wars
2. Marvel Series 4
3. Hildebrandt
4. Batman Animated Series
5. Plasm

CVM's Staff of Regional Reporters

SOUTH EAST U.S.
- Lee Bissonnette-Cloak & Dagger Comics, Daytona Beach,FL
- Don Bettis-Haley's Comics, Johnson City,TN
- El Curioso-Curious Georges Comics & Arcana, Birmingham, AL
- Tom Mulvey-Jolly Rogers Comics, Arlington,VA

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- Chuck Tooley-The Comic Stop,Plymouth Meeting,PA
- Fat Jack's Comicrypt,Philadelphia, PA
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- Glen Huminek-Legends o'i Game, Toronto,Ontario
- Jim Bain-Wilkie's Wonderful World of Comics & Games, Moncton,New Brunswick
- Gary Gummeson-Comix Plus, Thunder Bay, Ontario

ENGLAND
- Zoe Hawton-Top 10 Comics, Soho,London

AUSTRALIA
- Ross McKay-Comics Etc., Brisbane, Queensland
- Simon Weir, Bowral, New South Wales

FRANCE
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FINLAND
- Toni Jerrman-Viljelijantie, Helsinki

HONG KONG
- Michael Leung/Stanley Chiu-Comics Network,Ltd.

ARTIST ABBREVIATIONS

Abel, Jack . . . . . **JA**
Abell, Dusty . . . . . DAb
Adams, Art . . . . . AAd
Adams, Neal . . . . . NA
Addeo, Stephen . . . . . StA
Adkins, Dan . . . . . DA
Adlard, Charlie . . . . . CAd
Albrecht, Jeff . . . . . JAl
Alcala, Alfredo . . . . . AA
Anderson, Brent . . . . . BA
Anderson, Murphy . . . . . MA
Andru, Ross . . . . . RA
Aparo, Jim . . . . . JAp
Argones, Sergio . . . . . SA
Austin, Terry . . . . . TA
Ayers, Dick . . . . . DAy
Badger, Mark . . . . . **MBg**
Bagley, Mark . . . . . MBa
Baikie, Jim . . . . . JBa
Bailey, Bernard . . . . . BBa
Baker, Kyle . . . . . KB
Baker, Matt . . . . . MB
Barks, Carl . . . . . CB
Barreto, Ed . . . . . EB
Barras, John . . . . . DBs
Barry, Dan . . . . . DBa
Beauvais, Dennis . . . . . DB
Beck, C.C. . . . . CCB
Beeston, John . . . . . JBe
Binder, Jack . . . . . JaB
Bingham, Jerry . . . . . JBi
Bisley, Simon . . . . . SBs
Bissette, Stephen . . . . . SBi
Blevins, Brent . . . . . BBl
Bode, Vaughn . . . . . VB
Bogdanove, Jon . . . . . JBg
Bolland, Brian . . . . . BB
Bolle, Frank . . . . . FBe
Bolton, John . . . . . JBo
Bond, Philip . . . . . PBd
Boring, Wayne . . . . . WB
Braithwaite, Doug . . . . . DBw
Breeding, Brett . . . . . BBr
Bright, Mark . . . . . MBr
Brigman, June . . . . . JBr
Broderick, Pat . . . . . PB
Brothers, Hernandez . . . . . HB
Brunner, Frank . . . . . FB
Buckler, Rich . . . . . RB
Burns, John . . . . . JBn
Buscema, John . . . . . JB
Buscema, Sal . . . . . SB
Butler, Jeff . . . . . JBt
Byrne, John . . . . . JBy
Capulio, Greg . . . . . **GCa**
Cardy, Nick . . . . . NC
Chadwick, Paul . . . . . PC
Chan, Ernie . . . . . ECh
Charest, Travis . . . . . TC
Chaykin, Howard . . . . . HC
Ciracco, Frank . . . . . FC
Cockrum, Dave . . . . . DC
Colan, Gene . . . . . GC
Colby, Simon . . . . . SCy
Collins, Mike . . . . . MC
Colon, Ernie . . . . . EC
Corben, Rich . . . . . RCo
Costanza, Peter . . . . . PrC
Cowan, Denys . . . . . DCw
Craig, Johnny . . . . . JCr
Crandall, Reed . . . . . RC
Crumb, Robert . . . . . RCr
Cruz, Jerry . . . . . JCz
Cuidera, Chuck . . . . . CCu
Cullins, Paris . . . . . PCu
Davis, Alan . . . . . **AD**
Davis, Jack . . . . . JDa
Day, Gene . . . . . GD
Deitch, Kim . . . . . KDe
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Dillin, Dick . . . . . DD
Dillon, Steve . . . . . SDi
Ditko, Steve . . . . . SD
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Dobbyn, Nigel . . . . . ND
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Doran, Colleen . . . . . CDo
Dorey, Mike . . . . . MDo
Drake, Stan . . . . . SDr
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Edlund, Ben . . . . . **BEd**
Eisner, Will . . . . . WE
Elder, Bill . . . . . BE
Elias, Lee . . . . . LE
Epting,Steve . . . . . SEp
Erskine, Gary . . . . . GEr
Esposito, Mike . . . . . ME

Estrada, Ric . . . . . RE
Evans, George . . . . . GE
Everett Bill . . . . . BEv
Ewins, Brett . . . . . BEw
Ezquerra, Carlos . . . . . CE
Farmer, Mark . . . . . **MFm**
Fegredo, Duncan . . . . . DFg
Feldstein, Al . . . . . AF
Fine, Lou . . . . . LF
Fox, Gill . . . . . GFx
Fox, Matt . . . . . MF
Frank, Gary . . . . . GFr
Frazetta, Frank . . . . . FF
Freeman, John . . . . . JFr
Frenz, Ron . . . . . RF
Fujitani(Fuje), Bob . . . . . BF
Gammill, Kerry . . . . . **KGa**
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Gascoine, Phil . . . . . PGA
Gibbons, Dave . . . . . DGb
Gibson, Ian . . . . . IG
Giffen, Keith . . . . . KG
Giordano, Dick . . . . . DG
Golden Michael . . . . . MGo
Gordan, Al . . . . . AG
Gottfredson, Floyd . . . . . FG
Green, Dan . . . . . DGr
Grell, Mike . . . . . MGr
Griffiths, Martin . . . . . MGs
Grummet, Tom . . . . . TG
Guardineer, Frank . . . . . FG
Guice, Jackson . . . . . JG
Gulacy, Paul . . . . . PG
Gustovich, Mike . . . . . MG
Hall, Bob . . . . . **BH**
Hampton, Bo . . . . . BHa
Hannigan, Ed . . . . . EH
Harrison, Simon . . . . . SHn
Haynes, Hugh . . . . . HH
Hazlewood, Douglas . . . . . DHz
Heath, Russ . . . . . RH
Heck, Don . . . . . DH
Henry, Flint . . . . . FH
Hickenlon, John . . . . . JHk
Hitch, Brian . . . . . BHi
Hogarth, Burne . . . . . BHg
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Immonen, Stuart . . . . . **SI**
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Jones, Kelly . . . . . KJo
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Lim, Ron . . . . . RLm
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McLaughlin, Frank . . . . . FMc
McLeod, Bob . . . . . BMc
McMahon, Mike . . . . . MMc
McWilliams, Al . . . . . AMc
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Mighten, Duke . . . . . DMn
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Miller, Steve . . . . . SM
Mitchel, Barry . . . . . BM
Moebius . . . . . Moe
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Nino, Alex . . . . . AN
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Rogers, Marshall . . . . . MR
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Romita, John Jr. JR2
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Roth, Werner . . . . . WR
Royle, John . . . . . JRe
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Shuster, Joe . . . . . JoS
Siegel & Shuster . . . . . S&S
Sienkewicz, Bill . . . . . BSz

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Sinnott, Joe . . . . . JSt
Smith, Paul . . . . . PS
Smith, Robin . . . . . RSm
Smith, Ron . . . . . RS
Smith,Barry Windsor . . . . . BWs
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Speigle, Dan . . . . . DSp
Spiegelman, Art . . . . . ASp
Springer, Frank . . . . . FS
Starlin, Jim . . . . . JSn
Starr, Leonard . . . . . LSt
Staton, Joe . . . . . JSon
Steacy, Ken . . . . . KSy
Steranko, Jim . . . . . JSo
Stevens, Dave . . . . . DSt
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Toth, Alex . . . . . ATh
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Williams, Kent . . . . . KW
Williams, Scott . . . . . SW
Williamson, Al . . . . . AW
Williamson, Skip . . . . . SWi
Willingham, Bill . . . . . BWg
Wiltshire, Mary . . . . . MW
Wilson, Colin . . . . . CWi
Wilson, Gahan . . . . . GW
Woggin, Bill . . . . . BWo
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Wood, Wally . . . . . WW
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GENERAL

Value Has Risen . . . . . +
Value Has Decreased . . . . . –
New Listing . . . . . *
Appearance of . . . . . A:
Back-Up Story . . . . . B.U.
Beginning of . . . . . B:
Cameo by . . . . . C:
Cover by . . . . . (c)
Death of . . . . . D:
Ending of . . . . . E:
Features . . . . . F:
Graphic Novel . . . . . GN
Inks by . . . . . (i)
Introduction of . . . . . I:
Joining of . . . . . J:
Leaving of . . . . . L:
New Costume . . . . . N:
No Issue Number . . . . . N#
Origin of . . . . . O:
Painted Cover . . . . . P(c)
Pencils by . . . . . (p)
Photographic cover . . . . . Ph(c)
Reprinted issue . . . . . rep.
Return/Revival of . . . . . R:
Scripted By . . . . . S:
Trade Paperback . . . . . TPB
Versus . . . . . V:
Wedding of . . . . . W:

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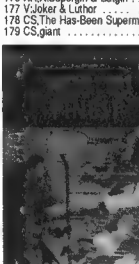

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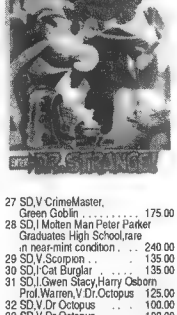

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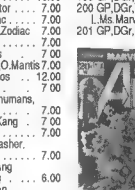

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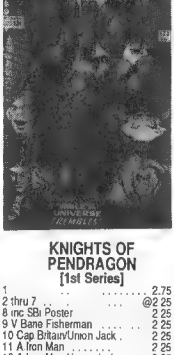

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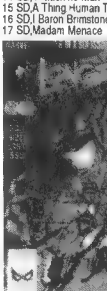

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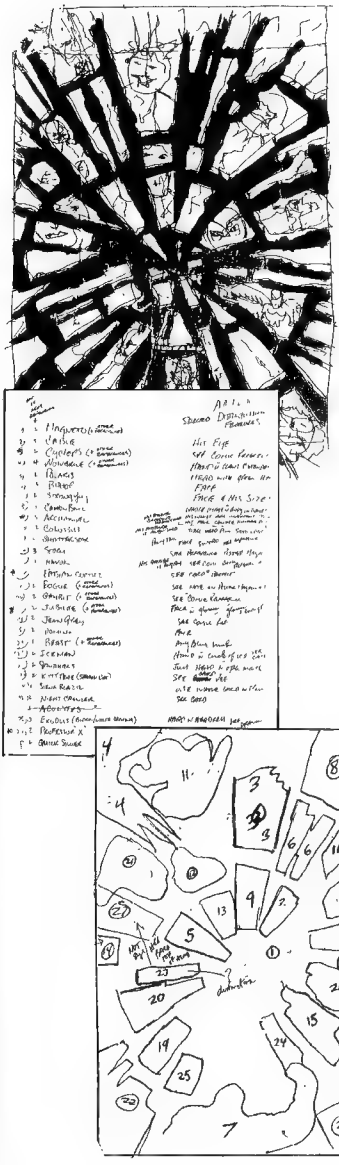
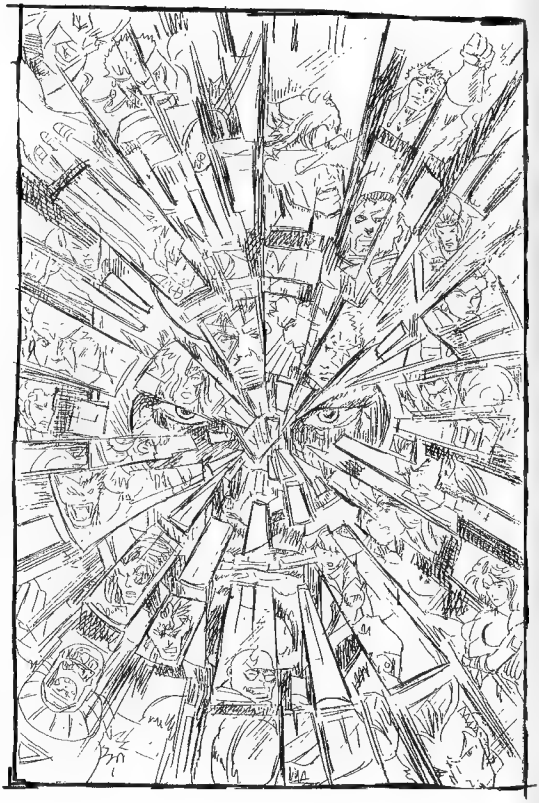


On the upper left hand corner of this page is a reduced reproduction of the actual "thumbnail sketch" Vito Incorvaria did for *CVM*'s poster in the pre-production stages. Incorvaria then gave illustrator Bob Larkin the character list (under the thumbnail) and a guide as to placement. Directly below is the pencil rough Larkin then produced.



Bob Larkin

Born: July 10, 1949
Birth Place: Jackson Heights, NY
Education: 2 years of Advertising Art at Farmington College
Positions Held: Freelance Illustrator
Major Influences: James Bama, Salvatore Dali, Frank McCarthy, Neal Adams, John Romita, Bob McGiness, Andrew Wyeth
Major Achievements: I've done lots of cover illustrations for Marvel since 1972.
Current Work: Illustration for Doubleday, Dell, St. Martin's Press, Children's TV Workshop, Marvel Comics, Cable TV and games and toy company.

This is the fifth preview of *CVM's Guide to Comic Book Artists*. This month we chose Bob Larkin, the artist who illustrated this month's *CVM* poster. Over the next few months we will be previewing other pages that will be included in *CVM's Guide to Comic Book Artists*. Keep an eye on this spot for more information on what promises to be the most comprehensive book ever published on comic book artists. This book will be available in the late fall of 1993 at your local bookstores and comic shops.

Origin of a Poster

A poster like the X-Men centerfold is a true community endeavor combining the efforts of both the advertising and promotion department with the efforts of illustrater Bob Larkin. The process differs from a comic book page in which the writer directs the artist to the specific panels in a page. Vito Incorvaria, associate creative director for art and design in Marvel's Advertising and Promotion Department describes the process step-by-step:

Stage 1: Incorvaria discusses the concept with Jeff Simons, associate creative director for copy and Jim Brennan, director of advertising and promotion. After the meeting, Incoravaria does a full tissue thumbnail in watercolor. "I do a layout of how I see this thing," Incorvaria said. "Magneto's back, and visually this has to say, this guy's going to cause a lot of trouble."

Stage 2: Incorvaria meets with Larkin. "I give him reference material of who would be in the mirrors, and a list of 'playing cards,' and a priority list of what I think should be shown. All the characters have to look like they were designed together." His main concern is the control of the viewer's eye. "(The glass) shatters from the center out, like it was hit with a ballpeen hammer," Incorvaria commented.

Stage 3: "From this as a guide," Incorvaria explained, "Larkin made a pencil rough. He comes back and he refines the characters. When the pencils were okayed, the illustration started."

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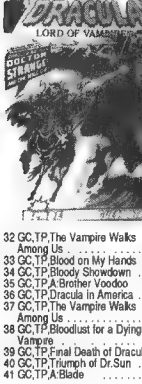

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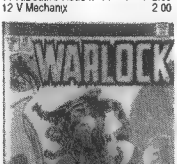

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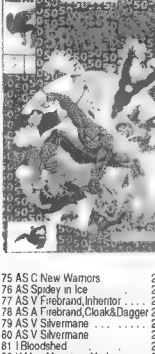

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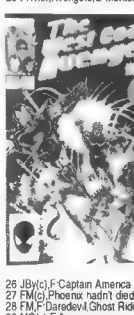

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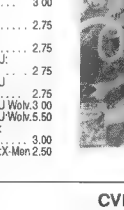

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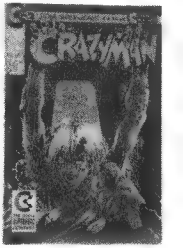

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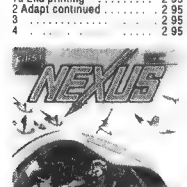

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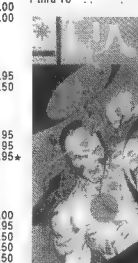

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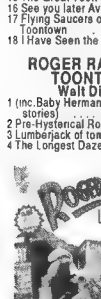

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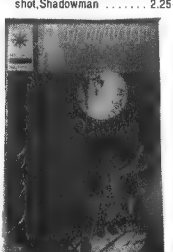

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#19 Cable 40

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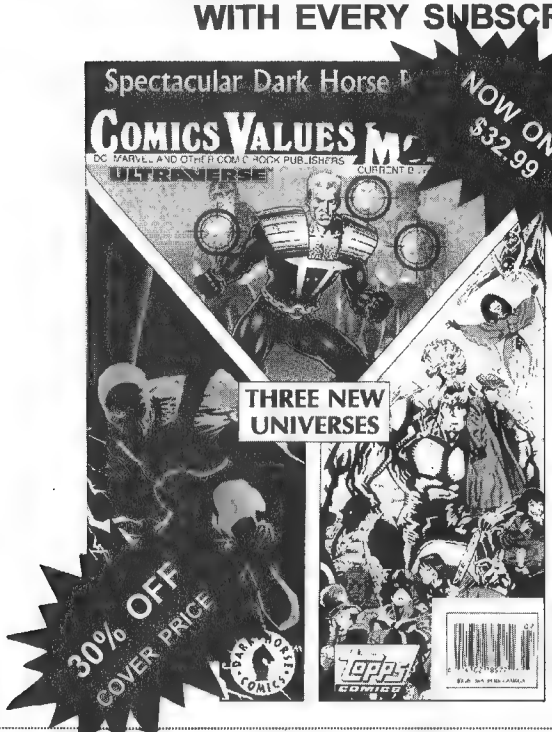

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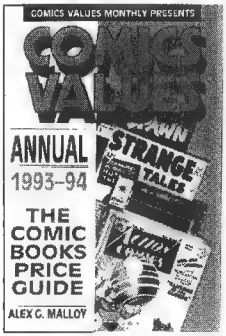

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TAKE A DIP IN THE GENE POOL

MARVEL UK UPDATE

by Neil Hansen

Marvel U.K., home of such characters as Death's Head II, Dark Angel, and Killpower, is adding three new tenants to their boarding house under the name of *Gene Pool*.

Fiona Moscatelli, promotions manager for Marvel U.K., acknowledges that their characters and concepts are popular enough to warrant new titles.

"Sales are doing well enough," commented Moscatelli, "to warrant expansion. We're making money after 21 years in the business. The majority of the titles are doing well."

The three new titles all kick off in August. The unique tack of these books are neither mutants nor superheroes created by scientific experiments gone awry. "We'll be dealing with people with genetically based powers," said Bambos Georgiou, editor of the *Gene Pool* titles. "They're all different genetic mutations. They were created by Mys-TECH, which links most of the Marvel U.K. Universe."

The first book in the trilogy is called *Gun Runner*. It follows the adventures of the alien Brell the Gun Runner, who has awakened after two hundred years, to find his ancient enemies, the Cynodd, thriving on Earth. Brell declares war on his foes, but needs the help of his former comrades, who are now scattered throughout the universe. Ghost Rider and Johnny Blaze appear in the first two issues in this six-issue limited series, written by Dan Abnett and Andy Lanning, and pencilled by Terry Clark (issue #1) and Anthony Williams (#2-6).

Gene Dogs also premieres in August. The Gene Dogs are a superteam working for a new Pan-European Secret Service called S.T.O.R.M. (Secret Taskforce Omega Response Mandate). Caught up in a secret war waged between Mys-TECH and their arch rival Otomo, the Gene Dogs battle the forces of evil that stretch from the sewers of London to the frozen wastes of Siberia. In addition, they face Genetix, Strikeforce Q7, and Hurricane. This new, untrained group's members include: Kestrel, Howitzer, Tracker, Tyr and Cat. The series is scripted by John Freemen, and pencilled by Dave Taylor.

The final new book is the return of *Codename: Genetix*, in a six-part limited series. *Codename: Genetix* relates the further exploits of five innocent children, genetically enhanced, physically altered, and mind-wiped, who were re-educated with false memories and trained as a Mys-TECH superteam. However, they rebel against Mys-TECH, and embark on a quest to discover their true pasts. The Genetix discover a plot by Mys-TECH member Mullarky, to create an army of mutant superhero drones. The Genetix also face the Gene Dogs and the terror of new villain Tektos. The series is written by Graham Marks, and drawn by Phil Gascoine, previously the artist for Epic's *Car Warriors*.

In contrast to the new style of comics in which every story connects so that all the books have to be read, Georgiou said, "the storylines don't carry from one book to another."

An added bonus to entice readers will be polybagging with a trading card inside the first issue of each of the new mini-series. On top of that, Marvel U.K. is releasing promotional posters to help retailers push the line.

Finally, Marvel U.K. plans to release more titles in the Gene Pool line. Future Gene Pool releases," said Georgiou, "include *Death Metal vs. Genetix, Max Blank, the Removal Man vs. Motormouth* – Max not only kills you, but eliminates every trace of your existence – and a book tentatively titled *Kill Frenzy*."

Codename: Genetix vs. Gene Dogs ™&©1993 Marvel UK

Continued from page 19

some possessed rubber chickens, which we've got in the first issue! There's also that stuff going on, which I don't think we should discount, the fun of it, that this is terrible, earth-shaking stuff, but of the madness of the century, Trip Monroe...

CVM: The cigar smoking comedian?

Barker: No, I don't think he does; I think he missed out there!

CVM: Maybe he could pick that up...

Barker: Perhaps by the third or fourth issue...

CVM: Along with two fingers of bourbon?

Barker: Right, right, right; you're straight there, but, an idea that I think has a kind of wit is *EctoKid*. Through your left eye you see one world and through your right eye you see another world. Several times through the issues –and I think it's really great, it's good drama what they're doing– Dex [Ectokid] takes off his patch, and on the top frame [panel] will be the world he's seeing through his right eye, the normal world, the mundane world; and then the patch gets shifted and the frame below is the world ... probably as it really is. The ultimate world being the world which is fuller rather than emptier, and that has got a rather fun quality to it. You can immediately see how the thing is going to play out. More fun than just another big guns story, there's something going on there.

It's not just a question of finding a superhero title, of doing a parody of another superhero title, and giving them bigger muscles, a bigger gun, and printing it on better paper. I'm trying to put the kinds of things in there that excited me when I first came to the medium, and they were *ideas* that excited me, not shootouts.

CVM: You're basically picking up from your experiences as a comics reader, and your further experiences down the road, when putting all four titles together.

Barker: Well, all four are diverse. When you write a book, the only thing that you can do is to pull together what you know about reading. You say, "Well, what gives me pleasure?" When you make your movie you say, "Well, what gives me pleasure?" Because, finally, at the end of the day, the artist is *all* of the audience for the period of the creation. Well, that's not quite true. In movies, you get the preview and so on. But, finally, at the end of the day, who's going to be the sole arbiter? You have to say, "Well, my taste tells me that, if I were a reader or a viewer, I would like this." I don't know if there's anyone else out there who will. Sometimes you're amazed that somebody else comes along, and says, "This guy with the pins in his head. We really love this guy." Go figure! And there's this surprise...

HOKUM & HEX
THERE ARE MONSTERS IN MANHATTAN.
RAPISTS, MUGGERS, YUPPIES, POLITICIANS...
...ELITE CORPS WARRIORS FROM AN OTHER WORLD! NIGHTMARE CALLED THE NEOBYS...
IT'S ALWAYS SOMETHING.
STRANGE Angels
A TALE OF THE BARKERVERSE
created by CLIVE BARKER

Hokum & Hex © & ™ Clive Barker, 1993

CVM: They'll pull strands out from your own work.

Barker: Yeah!

CVM: Areas which you might not even concentrate on?

Barker: Almost always areas I don't concentrate on! I think you learn by that process.

CVM: Then, that's your feedback.

Barker: Right. I think the thing is that you must have...

Barker: No. No! Because you mustn't have the tail wagging the dog. I think that one of the things that happens, going back to the bigger guns thing again, is that the tail ends up wagging the dog. There are a number of popular movies out there this summer, and because they are costing so much, the tail *has* to wag the dog.

CVM: The financial tail.

Barker: Yeah! You end up not so much with stories as with fun fair rides. *Jurassic Park* is the best two hour Disneyland ride you *never* saw! It's full of references to Disneyland rides. It's completely aware that that's what it's doing. It sacrifices its story, its continuity and its characterizations to all of that. But you know what? The audience doesn't care; the audience says, "Give me a two hour fun fair ride." And I'm for that!

CVM: ...the special effects?

Barker: Well, yeah. Spielberg has incredible skill in pulling this stuff together. Does it leave you with much resonance? I don't think so. I don't think you care that it doesn't. I don't think it tends to be saying anything about the nature of the world, and the fact that it isn't, shouldn't be something that we criticize it for.

CVM: You're using the same analogy: you want people to walk away from the Barkerverse like you do at the end of a movie, talking about it.

Barker: Yes! Rather than just saying, "Boy, cool guns, huh?!"

CVM: And two days later, nothing.

Barker: Then you pick up something with even bigger guns two days later, because you need a bigger gun fix.

CVM: Let's talk about your other two titles. What is *Saint Sinner*?

Barker: *Saint Sinner* is the darkest of the four, the strangest of the four. I'm delighted Elaine Lee is doing it, because I loved *Starstruck*, and she has this incredibly elaborate, baroque imagination. She has this imagination which extrudes itself in every direction, and what's wonderful is that behind all the extrusions, there is system. She

knows; she has a pattern for it all. You may not be able to see all of the pattern....and it's very interesting.

I feel that I've made the connection between *Saint Sinner* and *Sandman* before, and I feel it's a legitimate one for lots of reasons. I mean, the dark undertone of the books, but also that Neil [Gaiman], like Elaine, has a larger plan in mind; he is an extraordinary plotter of your responses so you realize, after a period, "That's why he was taking me there!"

CVM: You're right, he brings you back. He takes you down the road to a half-story that's been left hanging for a while, but deliberately...

Barker: But he knew; he *knew*. I think there's a lot of that in what Elaine does.

CVM: You said dark undertone, and the darker undertone is...?

Barker: Well, I think it's a book with a very complex mythology behind it; a very dark mythology. Here in the body of one vulnerable human being are two conflicting, utterly conflicting powers – one, utterly chaotic and destructive; one, loving and redemptive – and they are sealed, hermetically sealed within the flesh of this character, Philip Fetter. He is in agony, and it's an agony we all go through in some embryonic form right through our lives. It is the battle between doing something which is useful, and doing something which is destructive; doing something which is selfless or selfish. Adding to that, he discovers that he has the power to advance or devolve living flesh, which I think is a very interesting power problem. The touch will do it.

It's a rather complex, dark book. It's not a bloody book. It's not a flayed flesh book, like *Hellraiser*. I've not tried to push it in that direction. I didn't want it to be in that direction, and I don't think Elaine did, either. It's a chilling book, in some ways disturbing, but it's not a gross-out book.

CVM: Is it a hopeless scenario?

Barker: No, no. None of these are.

CVM: Are we going back to the black-and-white with no grey area?

Barker: No, I don't think we're doing that, either. There's going to be more ambiguity in *Saint Sinner* than there is anywhere else. In the other three books, it's pretty obvious who the bad guys are. Maybe it's more ambiguous than *Hokum and Hex*.

In *Hyperkind*, the last of the four, it's pretty obvious. There is this group, Paxis, a superhero group in the forties. They left their powers dormant in sarcophagi which are accessed by a group of Los Angeles teenagers–abused, basically hopeless teenagers–who get access to the next level of power after humankind, "Hyperkind". In accessing those powers, they are confronted with the thing that I was talking about before, which is, "What do I do with my life, now I have this extra thing? And how do I choose to use the power that I have? How do I use the gift? Do I use it to line my own pockets or to become king of the world? Or do I use it for good? And what is good?"

It's a rather complex, dark book. It's not a bloody book. It's not a flayed flesh book, like Hellraiser. I've not tried to push it in that direction. It's a chilling book, in some ways.

CVM: Are we looking into "What is Good?/What is Evil?" through these books?

Barker: It underlies a lot of comic books, like the problem of power. And that may actually be, in metaphorical terms, the problem of adulthood, by the way. It may be the problem of maturity. The catchment area for these books is, very often, people who are coming into power, the power of being adults; and the issue is, "What do I do, now that I have this power? I am in the world, now, and power systems that I have, my parents, my education, whatever, are now dropping away. They no longer tower over me. I may not tower over them, but they no longer tower over me! And so here I am, an authoritative individual in the world. I can vote. I can go into the armed forces, be put in jail for murder, and so on and so forth. I can drive a car. How do I deal with my life? How do I deal with who I am, what I am, in these changed circumstances?"

The questions that we ask ourselves, and I don't think this is just in the passage from adolescence to maturity, I think it's also in every life passage, I think if I'd just turned forty, it would be in that life passage as well.

CVM: You mention Elaine's name on the writing of *Saint Sinner*. You're very happy with the direction there. What I wanted to know was, how tight a control do you have? Because obviously, Malcolm Smith is consultant editor at your end, Marc McLaurin is editor at the Marvel end, and of course, there are a whole host of writers. Knowing how you like to have tight control over your projects, how tight is your control over this? Do you have to jump in every five minutes, or is it something that you're happy to let flow?

Barker: The parallel is really with being an executive producer. When I executive produce a picture, I've learned to solve the problems when they arise; but if there are no problems, then I just let the creators get on and do their jobs. If you like, that puts me in the position of a troubleshooter. Clearly, when you've got writers as expert and as practiced as Elaine or Fred [Burke], there really is no problem. There may be conceptual differences, and I suppose that if and when there are conceptual differences, it will be my opinion that will carry the day, but I'm not at all deaf to differing points of view. If somebody comes along and says, "You know, I really think it would work if this happens rather than that," and there are good strong arguments for a different tack or different direction, I'm certainly not going to stand in the way of somebody else's creativity.

CVM: Obviously, the more control, the more creativity is stifled.

Barker: I think that's one thing. I also think that if it isn't a pleasure to the writers and the artists, the chances are that it isn't going to be good work. I don't think anybody does good work with somebody sitting on their shoulder saying, "Tut, tut, tut. I wouldn't do it that way if I were you!"

CVM: Unless it was a *familiar*!

Barker: Well, yeah, exactly right.

CVM: *Decamundi: Ten Worlds*...Are we looking down the road at ten books?

Barker: The literal translation of "Decamundi" is ten worlds. By worlds we actually mean realities, ten dimensions if you like. I would not discount the possibilities of there being twenty or even thirty books.

Certainly, we're not going through the worlds and saying, "Here's a book for this world, and a book for that world." What we're trying to do is create an overview which will allow us the maximum creative flow between realities, and what I think we'll see as time goes by is a whole. I don't want to say "map", but it is almost a map; a three-dimensional map, which will describe the complexities of this world.

It's something that people will come to know that I do for my novels from *Imajica* to *Weaveworld* is draw these kinds of maps, and it will be something we will do in the comic books.

CVM: Do you have other books slated at this particular time?

Barker: Yes. We have another three for spring, and then another four for autumn of next year.

CVM: Untitled at present?

Barker: We have some titles, but I think I'm supposed to keep them under wraps, so I'd better keep them that way for now, although I can say that they are superhero books and that they're consistent in their range of tone with what we will have initiated in the first four books. The other thing is that the Marvel method is to spin off titles from titles that exist, so I don't discount at all the possibility that once we discover what readers like and dislike, we might actually spin off characters from books that are already in existence. It's a bit like the *Mary Tyler Moore Show*, you know, it spins off any number of separate shows. [*Rhoda* and *Phyllis* spun off of the *Mary Tyler Moore Show* in the 1970's.]

CVM: It's a tenuous one at best, but I'm sure there's a connection there!

Barker: There's a connection between *Hyperkind* and *The Mary Tyler Moore Show*!

CVM: Regarding *Razorline's* place in the industry, are you looking for a certain spot, or are you looking to cover all age groups?

Barker: We are looking to cover a different range of age groups depending on the book. Clearly, the superhero stuff will appeal more widely with something like *Hyperkind*, and *Hyperkind* will appeal more widely than something like *Saint Sinner*. But the same general audience– the audience for the dark, metaphysical book– is a very important audience, and one that shouldn't be discounted.

The nature of comics, regrettably, is somewhat compartmentalized. There are audiences who say, "Oh, I only read *X-Force*," and there are audiences who say, "I only read *Sandman*." I actually read both *X-Force* and *Sandman*, and enjoy both *X-Force* and *Sandman*, but for completely different reasons. I would like to think that there will be a certain audience that will pick up everything in the Barkerverse just because there is an interconnectedness between the worlds, but, I would be naive to assume that would be the largest bulk of our audience.

I think that the large bulk of the audience will pick and choose, and some will choose the darker tones of *Saint Sinner* and some will choose *EctoKid* and so on. I would guess, though I'm not very good with demographics, and I'm not even sure I trust them, that the superhero group titles, because there will be more superhero group titles coming in the spring– that's why I use the plural– will appeal to the slightly younger audience than something like *Saint Sinner*.

CVM: You talk about being compartmentalized. Where do you see the future of the comic book industry?

Barker: I think that five years ago, if we'd been having this conversation, we would have been talking very excitedly about what happened in Japan, Italy, and France, and how there is a popular adult audience for this material. Why shouldn't that happen in America?

CVM: And do you see that happening? Can the flood gates be opened to let in the general populace?

Barker: I don't know what it is. There is something about the American attitude toward comic books which is at root fundamentally different from the way that the Italians, the French, or the Japanese look at this material.

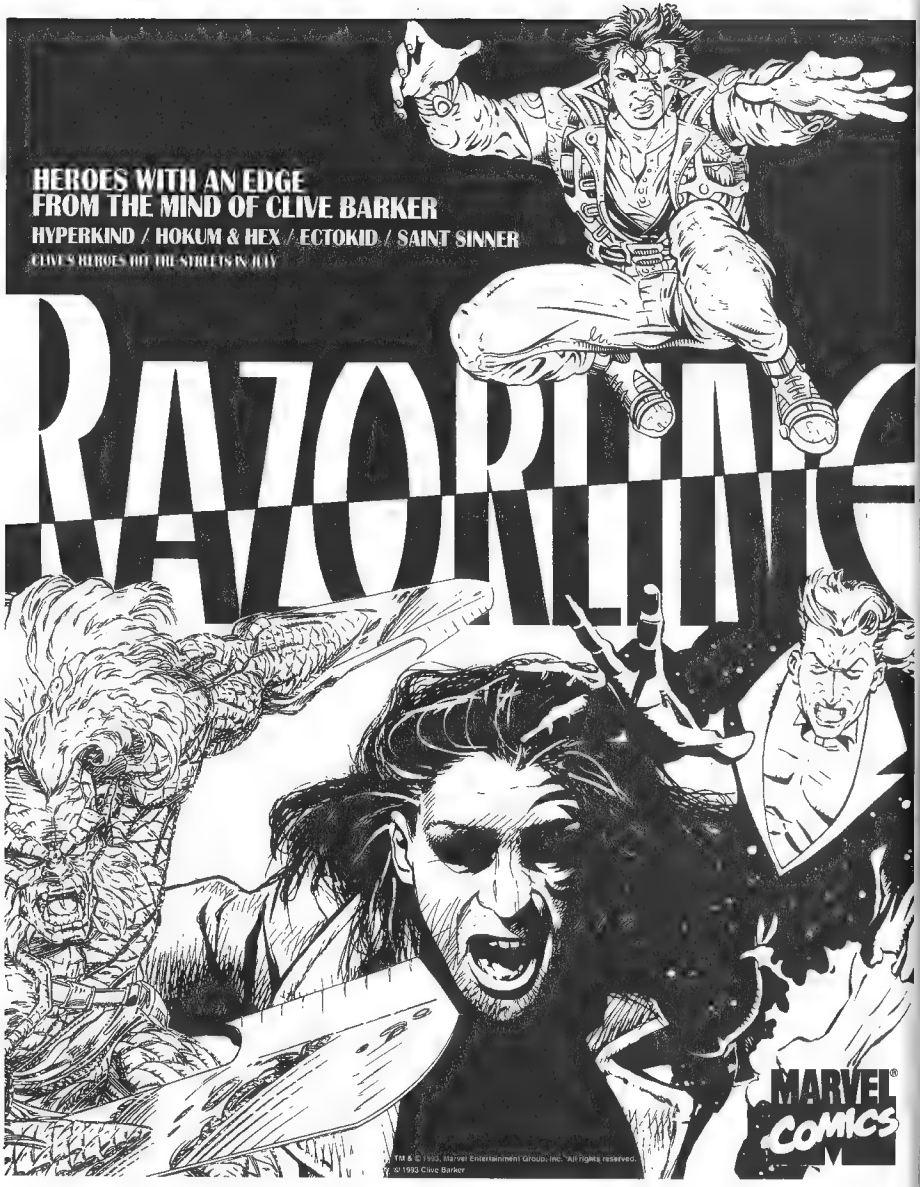
CVM: But in this mass communication world we live in, I guess it's only a matter of time...

Barker: Is it? I wonder. I'm not at all as optimistic as I was. I would love to think that I would get onto the train/subway/whatever, and I would see, as you would see in Tokyo, grown men and students freely reading comic books. I don't think it's going to happen. Our attitude towards comic books is such an ingrained thing, we are so certain that it is kiddie stuff, that I think it will be a long time before we can educate the audience. It's not going to be a matter of a couple of years to do it. I think that for the older audience, it remains a forbidden passion.

I think that we have not yet convinced the populace at large that comic books are as acceptable an entertainment form as movies. We're a long way from doing that, and it's not going to be a matter of a few years or some really wonderful comic.

There are some really wonderful comics out there. There's a lot of dross, of course, but there's dross among the movies, too. We're a long way from educating the mainstream of readers that this is an acceptable thing to be seen reading on subways, going to work.

I'M IN HELL. I KNOW IT. I'VE DIED AND GONE TO HELL.
THE HELL O' MY DREAMS. EXCEPT THIS TIME...I KNOW I'M NOT DREAMING
MOMENTS AGO, MY FOOTSTEPS WERE A DULL THUD ON PAVEMENT. NOW THEY ECHO ON COBBLESTONE.
AIR'S...WARM. SMELLS OF...SULPHUR. OR SOMETHING.
AND...
AND...
EctoKid ® & ™ Clive Barker, 1993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RAZORLINE
MARVEL COMICS
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CLIVE BARKER: FINE ARTIST

by Steve Thomas & Neil Hansen

Self Portrait

Even though Clive Barker is known for his novels, screenplays, and creation of comic book universes, his first dream was to be an artist.

"I got into the College of Art," said Barker, "and actually didn't go because my mother and father begged me that I shouldn't do that because really there was no future in it, and I should do something useful. Actually, now that I look back on it, that might not have been so terrible. I would have been going to art school at a time when the duff theory (Old Hat) was being passed around. I'm not sure that it hurt me at all to let my imagination go its own way!"

In retrospect, Barker believes that it was probably better that he didn't initially complete art school and follow that "duff theory".

"There's a wonderful line by Blake," Barker said, "where he says, 'Create your own law or be a slave to another man's.' The point is, any imaginative activity which is the echo of somebody else's imagination is a stale thing. I think what's important is to get out and do your own thing, as it were."

However, Barker acknowledged among his early influences the erotic drawings of Hans Bellmer, the surrealistic sculptures of Max Ernst, the paintings of James Ensor and the biblical illustrations of Gustave Dore.

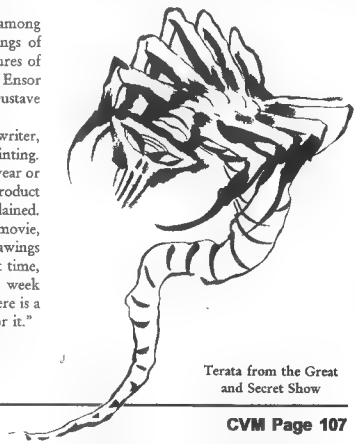
Despite the fame he gained as a writer, he still continued drawing and painting. "The art, by and large, until the last year or two, tended to be a function or by-product of some other activities," Barker explained. "The drawings from the *Nightbreed* movie, and drawings from *Hellraiser*, and drawings here and there, but now, for the first time, I'm really spending many hours a week painting and drawing. I'm finding there is a rather large and interested market for it."

From March to April, a recent show at the Bess Cutler Gallery in New York City presented Barker's works from 1973-1993, and was highly successful. The Bess Cutler Gallery is also doing comic art related shows in upcoming months, including a show on the recent "The Return of the Supermen," with original artwork from the story on display. (The gallery is located on 240 West 29th Street in Manhattan.)

"Many hundreds of thousands of dollars worth of business was done through the Gallery," Barker said. "We have an L.A. show later this year. Many of the paintings I painted for the L.A. show already sold, much to my chagrin, because it actually means I have to paint some more. I think there's nothing more inspiring than finding that people actually want the work."

Recently in June, Barker also finished his latest magnum opus, a 10 feet by 20 feet oil painting called *The Metaphysics of Light Wisdom & Sound* at

Untitled Sketch



Terata from the Great and Secret Show

Rough Design for Book Jacket

a new Manhattan nightclub (coincidentally called Light Wisdom & Sound) for its opening, where it currently hangs on display. (Both Barker and noted author Allan Ginsberg were at the painting's unveiling and the club's opening.)

Because of the interest in his art, Barker has recently added a studio to his residence on the West Coast. This enables him to work on large scale oil paintings, one of his favorite mediums.

"I'm producing paintings very rapidly," said Barker, "but oil painting is a very messy business, and you really can't do it in your living room. You need to be able to carve out a space where you can make a mess at 11:00 at night, and pick it up again the next day, so the oil painting has become a practical reality, as much as anything else. If I had my druthers, it would either be very quick brush and ink drawings, or it would be large scale oils."

"I like to work fast," Barker continued. "I don't like my intellect cutting in. I think it's quite useful to sort of just allow the thing to flow from the subconscious, for better or worse."

One of the most difficult things for an artist, according to Barker, is knowing when to leave the work alone. "That's the fine line," Barker explained. "If I fiddle with this for another two days, will I make it better, or will I just make it different?"

"I like to work fast," Barker continued. "I don't like my intellect cutting in. I think it's quite useful to sort of just allow the thing to flow from the subconscious, for better or worse."

Barker finds there's more immediacy with painting than with writing. "Writing, I go through many drafts," revealed Barker, "so it's slightly different with that; but painting is such an immediate thing. You make a mess, and you stand back from it. You look at it, and then you leave it for a while. I have a lot of paintings upstairs that I'm doing now, which are only half-finished, and may remain half-finished for months. I'll go back and work out how I want to finish them. That's a very different experience to the experience of writing, where you are moving through a story towards a deadline. You probably have to turn the book in at a certain time; or indeed, writing a screenplay, where somebody is paying you millions of dollars to write it. You've got a date to turn the thing in. Painting is rather more free-form than that, and that is one of its pleasures. I go up to my studio every night. I know I have a deadline in the loosest sense."

Regarding the darkly occultish focus, and sinister bodily transformations which are pervasive in most of his work, Barker commented, "I don't think there's a place where one stops and the other begins. I think that the preoccupations are my preoccupations. For whatever Jungian or Freudian reasons that they are my preoccupations, they are a part of my internal texture – my obsessions, if you like – and, unlike a hired hand who could presumably turn his skills to a number of subjects with equal skill, I can't. If

from Weaveworld

someone were to tell me now that I had to paint historical paintings, or write westerns, I'd say, 'Well, look, I'm out of a job, guys.' I can't do it. I'm not Steven Spielberg; I'm not Stanley Kubrick. I'm not someone who can turn his hand to any number of subjects, and produce drama in any number of genres. Whether it be painting, writing, or filmmaking, my prescribed area is the area of the imagination, and it is concerned with transformation issues, shamanic issues; with the issue of magic in a secular world."

What does Clive Barker think about when he puts brush to canvas? "I never theorize about image-making," Barker revealed. "If somebody were to tell me, 'Okay, here's a blank canvas; you have to talk about this before you make the marks.' I would say, 'Unfortunately, that's the wrong way around. I have to make the marks, and then I may be able to talk to you about them.' There's a wonderful line by D.H. Lawrence; he says he doesn't know what he believes until he writes it down. I don't know what I imagine until I make the marks. In other words, the marks precede the theory of the marks. I think that it's one of those things that I don't very much like about a lot of modern art: that the theory of the marks very often preoccupy, precede the mark making. Conceptual art,, after all, is predicated around the idea that you think about the art, and then you make the art. I don't get that; I don't understand it. I guess I can, intellectually, but I don't understand it as a working practice. It's nothing that I can relate to. What I do is allow my subconscious to get out there and do what it needs to do; and then, maybe, I'll stand back from it later, and say,'Aha! That's what's going on!' But I can't do it the other way around."

"It's a flow from the central core," continued Barker, "whether it be heart, mind, or soul, which is, perhaps, a difficult subject to intellectually analyze."

Barker is finally following his original dream of being an artist. If his earlier successes in writing are a precursor, he will most likely take the art world by storm and have a following in the artistic community as he has had in the literary world.

See Clive Barker Interview page 16

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Rob Liefeld
Statistics

Birthdate: October 3, 1967
Birthplace: Orange County, California
Education: High school; Junior College Life drawing course
Positions Held: Penciller, Inker, Writer, Editor, Publisher.
Current Work: *Youngblood*, *Brigade*, and *Supreme* for Image Comics
Major Influences: George Perez, John Byrne, Frank Miller, Barry Windsor-Smith, Jack Kirby
Major Achievements: Creation of Cable and X-Force for Marvel Comics; Founder Image Comics; Youngblood #1 reached over 700,000 sales in direct market; Appeared in Levi's 501 commercial; Guest on The Dennis Miller Show; Signed deal with Steven Spielberg and Amblin' Entertainment to produce *Doom's IV*.

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16 TM,R,4,X-Factor,Y-Juggernaut, Black Tom,soon to X-Factor#4 2.00

WHAT IF? [2nd Series]
7 (R,4)Wolverine Joined Shield, S.Hulk Fury,Black Widow 2.00

WHAT THE -?! [Parodies]
11 (3K,R,4)pin3 ..... 3.00

WOLVERINE SAGA
1 (R,4)(c) 8.50

X-FACTOR
40 (R,4,AM,O'Neary,Ogden,Maker 1st Untold Marvel wed) 14.00
50 (R,6,AM,R,4)(L),4,Pre.Y-double sized,(R)Apocalypse 8.00
52 (M,R,4)(L)Y.Sabretooth, Caliban 8.00

X-FORCE
[Inaugural, edits, Black graphic]
1 (R,4)Y.Sirvis,Mutant Liberation Front,with X-Force Card 8.00
1a with Shatterstar Card 4.50
1b with Deadpool Card 4.50
1c with Sunspot & Gideon Card 4.50
1d with Cable Card 7.50
1e Unbagged Copy 1.50
1f 2nd Printing 1.75
2 (R,4,)Mare Weapon X/Y-Deadpool 6.00

3 (R,4,C.Spider-Man Y.Juggernaut,Jr
4 (R,4,3K,M,4)Y.pro Y.Juggernaut/Jr Sebastyan Ivanov
5 (R,4,)Brotherhood
6 (R,4,)Brotherhood
7 (R,4,)Brotherhood
8 (R,4,D.Sauron,M,

X-FORCE & SABR
7(R) rep.X-Force #1 Spider-Man #16

X-
24b (R,4,Dr.Jones

OTHER PL BLACK

EX-MU THE SH EARTH CH Etc
4 thru 6 (R,4)(1 ...

MEG
6 Alfa,(R,4)Uncle I
8 (R,4,1)Vampires

OTHER PL CC

SPI
1 (R,4)pt.1/Brigade

All comics prices listed are for *Near Mint* condition.

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Jul 30-Aug 1 IA Marshalltown. (C) Marshalltown Center Mall, (I-35 to Ames E Hwy 30 to Hwy 14 N) (I-80 to Hwy 65 NE to Hwy 30 E), Marshalltown, IA. 10-9. **A:FREE.** NPW. P:(314)947-9581.

Jul 31-Aug 1 CA Riverside. (C)(S). 12321 Sampson Ave, Unit R (91 Fwy, exit McKinley, Rt on McKinley, Lft on Sampson), Riverside, CA. 10-6. A:$1, 15 & under:FREE. Don Hughes. P: (714)780-4555.

Jul 31-Aug 1 CA W Covina. (C) (NS) (F). Eastland Shopping Ctr, 2648 E Workman Ave, W Covina, CA. St:10-6; Sn:11-5. **A:FREE.** Derek Borthwick. P:(818)913-4046 (24 hr. recorder).

Jul 31-Aug 1 FL Sarasota. (C). Sarasota Sq. Mall, 8201 S Tamiami Tr.(US 41 & Beneva Rd), Sarasota, FL. St:10-9; Sn:12-5:30. **A:FREE.** Marge Honkanen. P:(813)574-7731.

Jul 31-Aug 1 VA Virginia Beach. (C) (S) (NS) Racing & Records. Pembroke Mall, int. of Independence & Virginia Beach Blvds, Virginia Beach, VA. St:10-9;Sn:12:30-5:30. **A: FREE.** Larry. P:(804)486-5870.

AUGUST

EVERY FR-SN CA Rialto. (C)(S) (NS) & Cllctbls. Collector's Gallery, 363 W Valley Blvd, Rialto, CA. Fr:4-10, St:9-5, Sn:10-5. Jerry or Carole. P:(909)820-4466.

Aug 1 NJ Wayne. Nostalgia & Cllctbls. Co #1 Firemen's Hall, Parish Dr. & Rte 202 off 23-N, Wayne, NJ. 9-4. A:$1. Phil. P:(201)696-6217.

Aug 1 NY Sarasota Springs. (C) (S). St. Clement's School Gym, 231 Lake Ave, Sarasota Springs, NY. 1-5. A:$1. P:(518)584-1429.

Aug 1 NY Brooklyn. (C)(S)(T) & Cllctbls. Temple Hillel/Flatlands, 2164 Ralph Ave & Ave L, Brooklyn, NY. 10-5. **A:FREE.** Scotty O'Donnell. P:(718)251-2075.

Aug 1 NY East Meadow. (C)(S). Coliseum Motor Inn, 1650 Hempstead Tpk, East Meadow, NY. 10-4 **A:FREE.** Starwind Comics. P:(716)672-2913.

Aug 1 OH Mansfield. (C) (S) (NS) & Cllctbls. Comfort Inn N, Rte 30 & Trimble Rd (next to Damon's), Mansfield, OH. 10-4. A:$1. Roger Price. P:(419)526-0438.

Aug 1 PA Erie. (C). Avalon Hotel, 16 W 10th St (I-90 exit 7; follow State St to 10th St), Erie, PA. 10-4. A:$2. Comiquest. P:(215)433-5223.

Aug 1 VA Alexandria. (C) (S) (NS). Quality Inn, 6461 Edsall Rd, Alexandria, VA. 9-4. A:$1.50; **6 & under:FREE.** Buddy or Beverly Carter. P:(804)231-1969.

Aug 2 MI Monroe. (C) (S) (NS). FOP Hall, 1051 Strasburg Rd (1/4 mi S of M-50), Monroe, MI. 4-9. A:$1; **5 & under:FREE.** Daniel. P:(419)476-8767.

Aug 3 NJ Montvale. (C) (S) (NS). Montvale Ramada Inn, 100 Chestnut Ridge Rd., Montvale, NJ. 5-10:pm. A:$2. Rob Contino. P:(201)342-8980.

Aug 4 CA Riverside. (C)(S). 12321 Sampson Ave., Unit R (91 Fwy, exit McKinley, Rt on McKinley, Lft on Sampson), Riverside, CA. 5-10. A:$1, **15 & under:FREE.** Don Hughes. P: (714)780-4555.

Aug 6 NY Brooklyn. (C) (NS) & Cllctbls. K of C, Bayridge & 10th Aves, Brooklyn, NY. 6pm-10pm. **A: FREE.** Scotty O'Donnell. P:(718) 251-2075.

Aug 7 IL Oak Lawn. (C). Oak Lawn Pavillion, 9401 Oak Park Ave., Oak Lawn, IL. 9:am-7:pm. A:$1. Midwest Shows. John Leary. P:(708)423-1758.

Aug 7 NJ Paramus. (C) (S) (NS). Sports World, 200 Rte 17 N, Paramus, NJ. 10-5. **A:FREE.** Rob Contino. P:(201)342-8980.

Aug 7 NY Bayside. (C) (S). Adria Motor Inn, 220-33 Northern Blvd, Bayside, NY. 10-4. **A:FREE.** Donald Demsic. P:(718)460-9258.

Aug 7 NY Brooklyn. (C)(S)(NS)(T). Our Lady of Grace School, 430 Ave. W (at E 3 St.), Brooklyn, NY. 10-5. **A:FREE.** Scotty O'Donnell/ Sunrise Productions. P:(718)251-2075.

Aug 7 NY Elmhurst. (C) (NS) (S). Elks Lodge, 82-10 Queens Blvd., Elmhurst, NY. 9:30-4. **A:FREE.** Frank Coz. P:(718)352-9353.

Aug 7 TN Chattanooga. (C) Days Inn, I-75 E Ridge exit, Chatanooga, TN. 9-4. A:$1.50. Donn Jennings. P:(205)881-6222.

Aug 7 VA Fredericksburg. (C) (S) (NS). Best Western (Johnny Appleseed Inn), 543 Warrenton Rd (exit 133 off I-95), Fredericksburg, VA. 9-4. A:$1.50; **6 & under:FREE.** Buddy or Beverly Carter. P:(804)231-1969.

Aug 7-8 CA Riverside. (C)(S). 12321 Sampson Ave, Unit R (91 Fwy, exit McKinley, Rt on McKinley, Lft on Sampson), Riverside, CA. 10-6. A:$1, **15 & under:FREE.** Don Hughes. P: (714)780-4555.

Aug 8 CA San Diego. (C). Scottish Rite Center in Mission Valley, 1895 Camino del Rio, San Diego, CA. 10-5. A:$2.50 ($2.00 advance). Comic Castle. P:(619)222-3302.

Aug 8 CT Danbury. (C) (NS) (S) & Racing Cllctbls. Danbury Hilton Towers, 18 Old Ridgebury Rd, (Exit 2 I-84), Danbury, CT. 10-4. A:$2. Donald Ellis. P:(203)746-7531.

Aug 8 CT Milford. (C)(S). K of C Hall, 625 Bridgeport Ave (exit 34 off I-95, lft onto Rte 1), Milford, CT. 9:30-3:30. A:$2, under 10:$1. Aurella Wacks. P:(203) 874-3545.

Aug 8 IL Dolton. (C). Dolton Expo Center, 14200 S Oak Park Ave, Dolton, IL. 10-4. A:$1. Midwest Shows. John Leary. P:(708)423-1758.

Aug 8 NY Brooklyn. (C)(S)(T) & Cllctbls. Temple Hillel/Flatlands, 2164 Ralph Ave & Ave L, Brooklyn, NY. 10-5. **A:FREE.** Scotty O'Donnell. P:(718)251-2075.

Aug 8 NY Williston Park.(C)(S). Amer Lgn Hall Post #144, 730 Willis Ave, Williston Park, NY. 10-4. A:$1, **12/under:FREE.**Paul.(516)289-7398.

Aug 8 RI Providence. (C) (S). Holiday Inn Downtown, Atwells Ave at I-95, Providence,RI. 10-4. A:$1.50. Bob Anatone. P:(401)728-0753.

Aug 8 TN Nashville. (C) (S) (NS) (T). Airport Inn, Briley Pkwy, Nashville, TN. 9-5. A:$1.50. Steve Dillard. P:(615)952-4168

Aug 8 WV Parkersburg. (C). Holiday Inn, I-77 at exit 176 (Rte 50), Parkersburg, WV. 10-4. A:$2; **6 & under:FREE.** Jeff Harper. P:(216) 499-6056.

Aug 9 MI Monroe. (C) (S) (NS). FOP Hall, 1051 Strasburg Rd (1/4 mi S of M-50), Monroe, MI. 4-9. A:$1; **5 & under:FREE.** Daniel. P:(419)476-8767.

Aug 11 CA Riverside. (C)(S). 12321 Sampson Ave., Unit R (91 Fwy, exit McKinley, Rt on McKinley, Lft on Sampson), Riverside, CA. 5-10. A:$1, **15 & under:FREE.** Don Hughes. P: (714)780-4555.

Aug 12 NY Woodhaven. (C)(NS)(S). Amer Lgn Post, 107-15 Metropolitan Ave, Woodhaven, NY. 6-10. A:$1. Don Boldi. P:(718)277-8623.

Aug 12 NY Hicksville. (C) (S). K of C, 45 Heitz Pl, Hicksville, NY. 6-10. A:$1, **kids: FREE.** TEK Bearing Co. P:(516)433-9533.

Aug 12 NY Deer Park. (C)(S). Sons of Italy-Constantino Brumidi Lodge, 2075 Deer Park Ave,Deer Park,NY.6-10. **A:FREE.** Paul. P:(516)289-7398.

Aug 13-14 CA N Hollywood. (C) (NS) (F). Laurel Plaza, 6100 Laurel Canyon Blvd,N Hollywood,CA.St:10-6; Sn:11-5.**A:FREE.**Derek Borthwick. P:(818)913-4046 (24 hr. recorder).

Aug 14 AL Huntsville. (C). Jaycee Community Building, Old Airport, Huntsville, AL. 9-4. A:$1.50. Donn Jennings. P:(205)881-6222.

Aug 14 CT Naugatuck. (C) (S). Elks Lodge #967, Rubber Ave, Naugatuck, CT. 9-3. **A:FREE.** Thomas E. Bryk. P:(203)723-9289

Aug 14 FL Kenneth City. (C) (S). Kenneth City Cmmty Hall, 4600 48th St N, Kenneth City, FL. 10-6. **A: FREE.** Cindy. P:(813)545-3261.

Aug 14 MI Midland. (C) (S). Ramada Inn, 1815 S. Saginaw Rd, Midland, MI. 10-5. **A:FREE.** Jim Knarr. P:(517)631-4976.

Aug 14 NC Burlington. (C) (S) (NS). Ramada Inn, 2703 Ramada Rd (exit 143 off I-85), Burlington, NC. 9-4. A:$1.50; **6 & under:FREE.** Buddy or Beverly Carter. P:(804)231-1969.

Aug 14 NY Astoria Queens. (C)(S). K of C, 42-10 31st Ave, Astoria Queens, NY. A:$1. Richard Olsen. P:(516)793-8338.

Aug 14 NY Brooklyn. (C) (S) (NS) (T). Our Lady of Grace School, 430 Ave W (at E 3 St.), Brooklyn, NY. 10-5. **A:FREE.** Scotty O'Donnell/ Sunrise Prdctns. P:(718)251-2075.

Aug 14-15 CA Riverside. (C)(S). 12321 Sampson Ave, Unit R (91 Fwy, exit McKinley, Rt on McKinley, Lft on Sampson), Riverside, CA. 10-6. A:$1, **15 & under:FREE.** Don Hughes. P: (714)780-4555.

Aug 15 CANADA Calgary Alberta. (C). Highlander Inn, 1818 16th Ave NW, Calgary Alberta. 10-4. A:$2.50. Larry. P:(403)263-3223.

Aug 15 CA Burbank. Fine Animation Art Pre-Auction Exhibition. Howard Lowery Gallery, 3818 W Magnolia Blvd, Burbank, CA Howard Lowery. P:(818)972-9080. (Auction in 2 wks).

Aug 15 CT Wallingford. (T) & Trains. Zandri's Stillwood Inn, 1074 S Colony Rd, US Rte 5, exit 13 off I-91, Wallingford, CT. 9:am-2:pm. A: $4. Mike Martino. P:(203)469-9048.

Aug 15 IL Decatur. (C). Best Western Shelton Inn, 450 E Pershing Rd, Decatur, IL. 10-4. **A:FREE.** John. P:(217)422-9414.

Aug 15 MI Saginaw. (C) (S). Sheraton Inn, I-675 & Tittibawasee Rd, Saginaw, MI. 10-3. **A:FREE.** Jim Knarr. P:(517)631-4976.

Aug 15 MI Ann Arbor. (C). Ann Arbor Holiady Inn E, 2900 Jackson Rd (I-94 exit 172), Ann Arbor, MI. 10-4. A:$2. Comiquest Prdctns. P:(215)433-5223.

Aug 15 MN Brainerd. (C)(S). Holiday Inn, Hwy 231 S, Brainerd, MN. 9-4:30. A:$1. Kevin J. Bergson. P:(701)235-2562.

Aug 15 NC Fayetteville. (C) (S) (NS). Howard Johnson Plaza Hotel, Cedar Creek Rd (exit 49 off I-95), Fayetteville, NC. 9-4. A:$1.50; **6 & under:FREE.** Buddy or Beverly Carter. P:(804)231-1969.

Aug 15 NJ Garfield. (C)(S)(NS)(T) & Cllctbls. Garfield Boys & Girls Club, 490 Midland Ave, Garfield, NJ. 10-4. A:$1. Gary. P:(201)340-2218.

Aug 15 NJ Montvale. (C) (S) (NS). Montvale Ramada Inn, 100 Chestnut Ridge Rd., Montvale, NJ. 9:30-4. A:$2. Rob Contino. P:(201)342-8980.

Aug 15 NJ Bordentown. (C) (NS). Days Inn of Bordentown, Rte. 206 North, at exit 7 off NJ Tpk., Bordentown, NJ. A:$3. Ron Jordan. P:(908)828-5955.

Aug 15 NY Brooklyn. (C)(S)(T) & Cllctbls.Temple Hillel/Flatlands, 2164 Ralph Ave & Ave L, Brooklyn, NY. 10-5. **A:FREE.** Scotty O'Donnell. P:(718)251-2075.

Aug 15 NY Brooklyn. (C)(S)(NS). Floyd Bennett Amer. Lgn, 5601 Ave N, Brooklyn, NY. 10-4. **A:FREE.** Tom Raffaele P:(718)241-0480.

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Aug 15 NY Bayshore. (C)(S)(T) Masonic Temple, 2 Union Blvd, Bayshore, NY. 10-4. **A:FREE.** Paddy Weiss. P:(516)669-4332.

Aug 15 NY Fredonia. (C) (S). Masonic Lodge, 321 E Main St, Fredonia, NY. 10-3. **A:FREE.** Starwind Comics. P:(716)672-2913.

Aug 16 MI Monroe. (C) (S) (NS). FOP Hall, 1051 Strasburg Rd (1/4 mi S of M-50), Monroe, MI. 4-9. A:$1; **5 & under:FREE.** Daniel. P:(419)476-8767.

Aug 18 CA Riverside. (C)(S). 12321 Sampson Ave., Unit R (91 Fwy, exit McKinley, Rt on McKinley, Lft on Sampson), Riverside, CA. 5-10. A:$1, **15 & under:FREE.** Don Hughes. P: (714)780-4555.

Aug 19 NJ Wayne. Nostalgia & Cllctbls. Co #1 Firemen's Hall, Parish Dr & Rte 202 off 23 N, Wayne, NJ. 5-10. **A:FREE.** Phil DeMano. P: (201)696-6217.

Aug 19-22 WI Lake Geneva/ Milwaukee. (C) (S) (NS) (SF) (F) Gaming, etc. Gen-Con Game Fair. Sandy Kinney. P:(414)248-3625; FAX:(414)248-0389

Aug 20 NY Brooklyn. (C) (NS) & Cllctbls. K of C, Bayridge & 10th Aves,Brooklyn,NY.6pm-10. **A:FREE.** Scotty O'Donnell. P:(718)251-2075.

Aug 21 MI Monroe. (C) (S) (NS). Days Inn (I-75 & Dixie Hwy exit 15), Monroe, MI. 10-4. A:$1; **5 & under: FREE.** Daniel. P:(419)476-8767.

Aug 21 NY Queens (Howard Beach). (C) (S) (NS) (T). St. Helens School, 8309 157th Ave, Howard Beach, Queens, NY. 10-5. **A:FREE.** Scotty O'Donnell/Sunrise Productions. P:(718)251-2075.

Aug 21 NY New Hyde Pk. (C) (S) (NS). Elks Lodge, 901 Lakeville Rd, New Hyde Pk, NY. 10-5. **A:FREE.** Sal. P:(516)437-1138.

Aug 21 NY Lynbrook. (C) (S). St. Mary's K of C, 78 Hempstead Ave. (1/4 mile north of Merrick Rd.), Lynbrook, NY. 10-4. A:$1, **under 10:FREE.** Paul. P:(516) 289-7398.

Aug 21 VA Richmond. (C) (S) (NS). Comfort Inn - Midtown, 3200 W Broad St, Richmond, VA. 9-4. A:$1.50; **6 & under:FREE.** Buddy or Beverly Carter. P:(804)231-1969.

Aug 21-22 CA Riverside. (C)(S). 12321 Sampson Ave, Unit R (91 Fwy, exit McKinley, Rt on McKinley, Lft on Sampson), Riverside, CA. 10-6. A.$1, **15 & under:FREE.** Don Hughes. P: (714)780-4555.

Aug 21-22 NC Nags Head. (C) (S) (NS). Outer Banks Mall, Mile Post 14 (US 158 bypass), Nags Head, NC. 10-10. **A:FREE.** Joe Morano. P:(804) 340-1087.

Aug 21-22 ND Fargo. (C) (S). Holiday Inn at 14th St. & Interstate 29, Fargo, ND. 9-5. A:$1. Kevin J. Bergson. P:(701)235-2562.

Aug 21-22 TX Livingston. (C). VF Factory Outlet Mall, 440 US Hwy 59 Loop S, Livingston, TX.9-5.**A:FREE.** Mart Melton: (409)295-3516 or Wade Thomas: (409)291-3516.

Aug 22 CT Milford. (S). K of C Hall, 625 Bridgeport Ave, Milford, CT. 9:30-3:30. A:$1. Bill Walsh. P: (203)878-4101.

Aug 22 CT East Hartford. (C). E. Hartford Elks Hall, 148 Roberts St. (exit 58 off I-84), E. Hartford, CT. 11-5. A:99¢. Hal Kinney/The Bookie. P:(203)289-1208.

Aug 22 IL Chicago. (C). Ford City Holiday Inn, 7353 S. Cicero Ave, Chicago, IL. 10-4. A:$1. Midwest Shows. P:(312)66-9500.

Aug 22 IL Bloomington/Normal. (C). Signature Inn, 101 S Veterans Pkwy, Bloomington, IL. 10-4. **A:FREE.** John. P:(217)422-9414.

Aug 22 IL Oak Lawn. (C). Oak Lawn Pavillion, 9401 Oak Park Ave., Oak Lawn, IL. 10-4. A:$1. Midwest Shows. John Leary. P:(708)423-1758.

Aug 22 NY Brooklyn. (C)(S)(T) & Cllctbls.Temple Hillel/Flatlands, 2164 Ralph Ave & Ave L, Brooklyn, NY. 10-5. **A:FREE.** Scotty O'Donnell. P:(718)251-2075.

Aug 22 NY Farmingdale. (C)(S)(T). Masonic Temple, 197 Hempstead Tpk, Farmingdale, NY. 10-4. **A: FREE.**Paddy Weiss.P:(516)669-4332.

Aug 22 PA Allentown. (C). Holiday Inn $W_{.}$ I-78 (exit 14-A) & Rte 100, Allentown, PA. 10-4. A:$3. Comiquest Prdctns. P:(215)433-5223.

Aug 22 NJ Toms River. (C)(S)(NS). Quality Inn, 815 Rte 37 W, Toms River,NJ.A:$1.50.Ray.(908)929-3466.

Aug 22 TX San Antonio. (C) (S). Wyndham Hotel, 1-10 & Wurzbach, San Antonio, TX. 10-5. A:$1. R & R Promotions. P:(713)449-8511.

Aug 23 MI Monroe. (C) (S) (NS). FOP Hall, 1051 Strasburg Rd (1/4 mi S of M-50), Monroe, MI. 4-9. A:$1; **5 & under:FREE.** Daniel. P:(419)476-8767.

Aug 25 CA Riverside. (C)(S). 12321

Please note: all show information must be received at least two months in advance.

(C) Comic Convention; (S) Sports Cards; (NS) Non-Sports Cards; (T) Toys; (SF) Science Fiction; (F) Fantasy; (H) Horror; (A:) Attendance fee

Sampson Ave., Unt R (91 Fwy, exit McKinley, Rt on McKinley, Lft on Sampson), Riverside, CA. 5-10 A:$1, 15 & under:FREE. Don Hughes. P: (714)780-4555.

Aug 25 NY Elmhurst. (C) (NS) (S). Elks Lodge, 82-10 Queens Blvd., Elmhurst, NY. 9:30-4. A:$1. Frank Coz. P:(718)352-9353.

Aug 26 NY Oceanside. (C)(S). Sons of Italy-Rocky Marciano Lodge, 3015 Long Beach Rd, Oceanside NY. 6-10. A:FREE. Paul. P:(516)289-7398.

Aug 26-29 MA North Billerica. (C). Billerica Mall, 480 Boston Rd., Rte 3-A, North Billerica, MA. A:FREE. Bill Gouvalaris/Bill's Card Shop. P: (617)289-8662.

Aug 27-28 NJ Paramus. (C) (S) (NS) Sports World, 200 Rte 17 N, Paramus, NJ. Fr:5:pm-10; St:10:am-5. A:FREE.Rob Contino.(201)342-8980.

Aug 28 CT Milford. (C)(S). K of C Hall, 625 Bridgeport Ave (exit 34 off I 95, lft onto Rte 1), Milford, CT. 9:30-3:30. A:$2, under 10:$1. Aurella Wacks. P:(203) 874-3545.

Aug 28 FL Pinellas Park. (C) (S) (NS). Church Hall, 5501 62nd Ave N, Pinellas Park, FL. 9-5. A:FREE. Andree Ryan. P:(813)525-6608.

Aug 28 FL Stuart. (C) (S). Howard Johnsons, 950 S Fed Hwy, Stuart, FL. 9-4. A:FREE. Don. P:(407)336-2790.

Aug 28 FL Gainesville. (C) (S) (NS). Gainesville High School Cafeteria, 1900 NW 13 St, Gainesville, FL, 9-5. A:$1; 6 & under:FREE. Nancy Mc Shane. P (904)376-4008.

Aug 28 NC Greensboro. (C) (S) (NS). Howard Johnson Plaza Hotel, 415 Swing Rd (exit 213 off I-40), Greensboro, NC. 9-4. A:$1.50; 6 & under:FREE. Buddy or Beverly Carter. P:(804)231-1969.

Aug 28 NJ Bayville. (C) (S). Bayville First Aid Squad Building, Rte 9 & Station Rd, Bayville, NJ. 10-4. Barbara Rawlins. P:(908)269-3123.

Aug 28 NY Brooklyn. (C) (S) (NS) (T). Our Lady of Grace School, 430 Ave W (at E 3 St.), Brooklyn, NY. 10-5. A:FREE. Scotty O'Donnell/ Sunrise Prdctns. P:(718)251-2075.

Aug 28-29 CA Riverside. (C)(S). 12321 Sampson Ave, Unit R (91 Fwy, exit McKinley, Rt on McKinley, Lft on Sampson), Riverside, CA. 10-6 A:$1, 15 & under:FREE. Don Hughes. P (714)780-4555.

Aug 28-29 FL Ft. Pierce. (C) (S) Orange Blossom Mall, 4300 Okeechobee Rd, Ft. Pierce, FL. St: 10-9, Sn:11-5:30. A:FREE. Jerry Pepper/Camel Konsultants. P:(305) 386-4099 or (800)758-7976.

Aug 28-29 ND Bismarck. (C) (NS). Radisson Inn,800 S 3rd St, Bismarck, ND. St:9-4, Sn:10-4:30. A:$1. Kevin Bergson. P:(701)235-2562.

Aug 29 CA Burbank. Fine Animation Art Auction. Hilton Hotel, Burbank, CA. 1:pm. Howard Lowery. P:(818)972-9080. (Exhibition 2 weeks earlier).

Aug 29 IL Orland Park. (C) (NS) (S). Civic Center, 147th St. (one block west of LaGrange Rd.), Orland Park, IL. 9-3. A:$1. John Leary. P: (708)423-1758.

Aug 29 IL Champaign/Urbana. (C). Holiday Inn, 1505 N. Neil, Champaigna, IL. 10-4. A:FREE. John. P:(217)422-9414.

Aug 29 NC Durham. (C) (S) (NS). Holiday Inn W, 4360 Hillsborough Rd, Durham, NC. 9-4. A:$1.50; 6 & under:FREE. Buddy or Beverly Carter. P:(804)231-1969.

Aug 29 NY Brooklyn. (C)(S)(T) & Cllctbls.Temple Hillel/Flatlands, 2164 Ralph Ave & Ave L,Brooklyn,NY.10-5. A:FREE. Scotty O'Donnell. P: (718)251-2075.

Aug 29 NY Rego Park. (S) (NS). Rego Park Jewish Center, 97-30 Queens Blvd, Rego Park, NY. 10-4. M Margulis. P:(516)795-4628

Aug 29 WI Milwaukee. (C) (T) (SF) (F) etc. Sheraton-Mayfair Hotel, 2303 N Mayfair Rd, Milwaukee, WI. A:$3. Larry Widen/Fantasticon Shows. P: (414)871-1502.

Aug 30 MI Monroe. (C) (S) (NS). FOP Hall, 1051 Strasburg Rd (1/4 mi S of M-50), Monroe, MI. 4-9. A:$1; 5 & under:FREE. Daniel. P:(419)476-8767.

SEPTEMBER

EVERY FR-SN CA Rialto. (C)(S) (NS) & Cllctbls. Collector's Gallery, 363 W Valley Blvd, Rialto, CA. Fr:4-10, St:9-5, Sn:10-5. Jerry or Carole. P:(909)820-4466.

Sep 3 NY Brooklyn. (C) (NS) & Cllctbls. K of C, Bayridge & 10th Aves, Brooklyn, NY. 6pm-10pm. A: FREE. Scotty O'Donnell. P:(718) 251-2075.

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30 YEARS OF ASSEMBLING AVENGERS

Analysis By: William A. Christensen & Mark Seifert

"Through the years, their roster has prospered, changed many times, but their glory has never been denied!" Thirty years after the phrase *Avengers Assemble!* was first spoken, the mighty Avengers still stand as one of the most successful superhero teams in the history of comics. Through numerous changes in membership and creative teams, the Earth's Mightiest Heroes have shown a knack for sales survival that rivals their ability to survive attacks by their most powerful foes. What accounts for this astonishing endurance?

It's not that the Avengers was an original concept at the time it was begun in September, 1963. DC had already started the Justice League three years earlier, and even that wasn't the first time a company got together a team of some of its most popular characters. That distinction belonged to DC's Justice Society, which began in the pages of *All-Star Comics* #3 in 1941. Even Marvel had previous examples of team books with the *Young Allies* in 1941, the *All Winners Squad* in 1946, and of course the *Fantastic Four* in 1961.

The Creators

The Avengers' success cannot be identified with any particular creators. While most of the Avengers' exploits have been told by talented creators, there have been a few that have turned in exceptional work. Of course, Stan Lee and Jack Kirby set the pace for the book at the beginning, just as they did for every other Marvel title of the time. Though it's hard to imagine any kind of book Kirby's awesome talent wouldn't be suited for (he has done it all, from romances to newspaper strips in his 55 year career in the industry) there is probably no type of book he is better suited for than a superhero team book. Kirby is at his best when the action is fast and the fists are flying, and that set the tone for the Avengers. Kirby's inaugural run on the book lasted through issue #8. He returned months later to work on issues #14 through #16. These 11 issues have served as a visual blueprint for every creator who has served the Avengers' cause since.

Barry Windsor-Smith, another creator who made an early mark on the team, followed in the Kirby tradition very closely at this point in his career. Though he pencilled only five issues, #66, #67, and #98 through #100, his version of the Avengers was memorable for combining the power of Jack Kirby's visuals with the grace, fluidity, and detail that he is renowned for today (in books like *Archer & Armstrong* for Valiant).

John Byrne, who already had quite a bit of experience with team books such as the *X-Men* and the *Fantastic Four*, has also contributed. Byrne's ability to handle a variety of different characters and settings served him well during his stint on the Avengers. After pencilling several issues in the late 70s and early 80s, including #164-166 and #181-191, Byrne returned more recently to try his hand at writing the book as well. Along with writing the adventures of the core team in *Avengers* #305-318, he wrote and pencilled a memorable run of the *West Coast Avengers* in #42 through #58 of that title. Once again, Byrne earned his reputation as "King of the Revamps" as he put characters like the Vision, the Scarlet Witch, and Wonder Man through changes and generally shook up the team.

Of course, one could hardly mention any major team book without mentioning the contributions of a master of team book pencilling. George Perez pencilled several scattered issues between #141 and #202, during which he showed that very few artists can put more panels (and action) on a comic page than he can. Perez is well known for his ability to handle large casts of characters, having done major crossovers such as *Crisis on Infinite Earths* for DC and *Infinity Gauntlet* for Marvel. Appropriately, during Perez's tenure, the

AVENGERS TIMELINE

Sept 1963 *Avengers* #1:O&I: of the Earth's Mightiest heroes. Founding members are: Thor, Iron Man, Wasp, Ant Man, Hulk. Kirby pencils in #1 - #8
Nov 1963 *Avengers* #2: L:Hulk quits
Mar 1964 *Avengers* #4: Re-introduction of Captain America, 1st Silver Age appearance. I:Baron Zemo.
July 1964 *Avengers* #6:Baron Zemo & the Masters of Evil, I:Masters of Evil as a group.
Sept 1964 *Avengers* #8: I: Kang the Conquerer.
Oct 1964 *Avengers* #9: I&O&D: Wonder Man.
Dec 1964 *Avengers* #11: Spider-Man crossover
Feb 1965 *Avengers* #13: I: Count Nefaria
May 1965 *Avengers* #16: J: Hawkeye, Scarlet Witch, and Quicksilver. L: Thor, Iron Man, Giant-Man, and Wasp.
Aug 1966 *Avengers* #19: I&O: The Swordsman.
May 1967 *Avengers* #28: Hank Pym as Goliath, J:Goliath & Wasp.
July 1967 *Avengers* #30:L:Scarlet Witch & Quicksilver.
Jan 1967 *Avengers* #36: R:Scarlet Witch & Quicksilver.
Oct 1967 *Avengers* #45: J:Hercules.
Jan 1968 *Avengers* #48: Dane Whitman becomes the third Black Knight
May 1968 *Avengers* #52: J:Black Panther

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roster went as high as 16 active members.

Many other talented creators have contributed to the Earth's greatest superteam. Roy Thomas and Steve Englehart both handled scripting on the title for several years (Thomas on #37 through #104 and Englehart on #105 through #144). Other writers such as Jim Shooter, David Michelinie, and Jim Starlin have made their mark at various times. Artists like Neal Adams, John Buscema and Gene Colan have lent their talents to the cause. Nevertheless, none of these people, or the people mentioned previously, are inextricably linked to the team.

Lee and Kirby are associated with the Fantastic Four. Spider-Man is associated with Steve Ditko, John Romita and Todd McFarlane, while the Uncanny X-Men are most closely associated with Chris Claremont. However with the Avengers, nobody in particular comes to mind. *The Avengers* is one of those rare books that has never been upstaged by the people who work on it. Through ups and downs in the creative input, the Avengers' popularity has remained roughly unchanged, while other titles have varied wildly after the creative reigns have changed hands. In other words, one buys some books because of who works on them; people buy *The Avengers* because it's the Avengers. Few other titles inspire that degree of loyalty.

The Heroes

The Avengers' success has not been dependent on the popularity of its individual characters. Though the charter members were the most popular characters in the Marvel stable at the time, their popularity has been eclipsed by others in the intervening years. Furthermore, the concept of having only Marvel's headliners in the group was abandoned by issue #16, when Stan Lee began to find it too difficult to coordinate the their activities in both the Avengers and in their own titles. Still there are those characters who have contributed a great deal to the group, those characters who have been enriched by being part of the team, and those whose names are forever linked to the team (whether they're actually a part of it at the time or not).

Captain America is the first member to come to mind when you think about the Earth's Mightiest Heroes. Even though he wasn't a charter member, his fate has closely paralleled the team's since he was

AVENGERS TIMELINE

Oct 1968 *Avengers* #57: I: The Vision. I: Ultron-5 as Crimson Cowl; Ultron-5 is destroyed.
Nov 1968 *Avengers* #58: O&J: The Vision
Dec 1968 *Avengers* #59: Hank Pym becomes Yellowjacket.
Jan 1969 *Avengers* #60: M:Yellowjacket & the Wasp
April 1969
Avengers #63: B:Hawkeye 2nd Goliath.
July 1969 *Avengers* #66: R:Ultron (as Ultron-6). Barry Windsor-Smith art.
Aug 1969 *Avengers* #67: I: Adamantium; Ultron-6 is reformed from adamantium. Barry Windsor-Smith art.
Dec 1969 *Avengers* #71: I: The Invaders. J:Black Knight.
Aug 1971 *Avengers* #91: I:Kree/Skrull
Nov 1972 *Avengers* #93: B:Neal Adams art (through issue #96).
March 1972 *Avengers* #97: E:Kree-Skrull War.
April 1972 *Avengers* #98: B:Olympus saga.
June 1972 *Avengers* #100: A:Everyone who was an Avenger.
May 1973 *Avengers* #111: J:Black Widow, after working closely with the Avengers since #37.
June 1973 *Avengers* #112: I: Mantis
Aug 1973 *Avengers* #114: J: Mantis
June 1975 *Giant Size Avengers* #4

revived by the Avengers in the now-legendary *Avengers* #4 (March 1964).

It seems unlikely that Captain America would be as popular as he is today without his constant participation in the group. Besides his courage, unmatchable fighting ability, and his unbreakable will, one of Cap's defining attributes is his leadership ability. Obviously, it's highly difficult to develop that dimension of a character in a solo book. Captain America developed a considerable legend in the Golden Age, with 78 issues of *Captain America Comics*, along with numerous appearance in other titles such as *Marvel Mystery* and *Young Allies*. Unlike many Golden Age characters who were revived for the Silver Age, Cap was brought back virtually unchanged from his previous exploits. His participation in the Avengers has helped him to become one of the most identifiable comics characters in history, taking a back seat to only Superman, Batman, and possibly Spider-Man.

The Mighty Thor was a charter member of the Avengers, as well as being the most powerful member of the group. Like Captain America, Thor has benefited greatly from his participation as an Avenger. As a result, Thor has had to interact with humans, something he didn't have to do in his own series. He actually displayed humility, and his loyalty to his teammates brought a new dimension to his character. While Thor hasn't always been able to be a full-time Avenger due to his godly duties, he always shows up when they need his power.

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The Avengers literally couldn't function without charter member Iron Man and his alter ego Tony Stark. In addition to providing firepower on the team as Iron Man, Stark provided a headquarters, equipment, and transportation in his identity as rich industrialist Tony Stark. (This provided an early linchpin connecting the Marvel Universe with Stark Industries events crossing into *The Avengers*.) Forever branded the Golden Avenger, Iron Man is one character who has shined in the Avengers even when occasionally faltering in his own solo series. Often beleaguered by personal problems, as well as squaring off against villains who at times are more corporate than maniacal in *Iron Man*, the hero has been able to leave those things behind when going into action with the Avengers.

Some characters have had far greater success as Avengers than they have in their own series. Charter members Ant-Man and the Wasp have survived in various forms of Avengers long after their solo series in *Tales to Astonish* ended in 1966. Other members, like Hawkeye, the Scarlet Witch, and the Black

AVENGERS TIMELINE

M:Vision & Scarlet Witch
July 1974 *Avengers* #125: V: Thanos
July 1975 *Avengers* #137: J:Beast and Moondragon
1977 *Avengers Annual #7*: V: Thanos, D: Warlock, incorporated into his soul gem.
Sept 1976 *Avengers* #151:New team (Vision, Scarlet Witch, Beast, Iron Man, Captain America, Yellowjacket, Wasp); R:Wonder Man
Oct 1978 *Avengers* #176: B:Korvac Storyline
March 1979 *Avengers* #181: Avengers new membership (Iron Man, Vision, Captain America, Scarlet Witch, Beast, The Falcon). Government agent Gyrich begins monitoring team limiting membership to maximum of seven.
May 1979 *Avengers* #183: J:Ms. Marvel
June 1979 *Avengers* #184: J:Falcon
April 1980 *Avengers* #194: J:Wonder Man
1981 *Avengers Annual* #10: I:Rouge
September 1981 *Avengers* #211: J:Tigra
July 1982 *Avengers* #221: J:She-Hulk
May 1983 *Avengers* #231: J: (new)Captain Marvel, Starfox
Sept 1984 *West Coast Avenger* #1: B: four issue mini-series of the debut of the West Coast *Avengers*. Members are Hawkeye, Mockingbird, Iron Man, Wonder Man, and Tigra.
Jan 1985 *Avengers* #251: Vision takes

Knight are rarely seen outside the group. In fact, Wonder Man and the Vision both have their genesis in the Avengers series, Wonder Man in *Avengers* #9 and the Vision in *Avengers* #57. Though members come and go, and the size of their roster shrinks and grows at the whims of each new writer, the popularity of the Avengers survives the changes intact.

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The Villains

Usually a character or group can be judged by its villains. In the case of the Avengers, their enemies are the enemies of all of Earth's heroes. From heavyweights like Doctor Doom, Thanos and Magneto to pikers like the Whirlwind and the Swordsman (who actually became an Avenger) the Avengers have taken all comers from all corners of the Marvel Universe. While the Avengers don't truly have an archenemy in the typical sense of tho word, there are a few villains who are seem to bear the team a particular enmity.

Loki, Thor's brother and mischievous god of lies, was inadvertently responsible for the Avenger's creation in *Avengers* #1. Loki, in his perennial quest to cause trouble for Thor, fooled the Hulk into attacking a train (in fact the Hulk was trying to save the train from a bundle of dynamite, which was actually an illusion Loki had projected). Rick Jones realized that the Hulk wouldn't attack a train for no reason and attempted to summon the Fantastic Four for help. The Fantastic Four was busy with another mission, but Thor, Iron Man, Ant-Man, and The Wasp did respond to Rick's call. After sorting out what had actually happened, these four (and the Hulk) decide to form a team to tackle menaces that they as individuals might not be able to handle.

Baron Zemo and the Masters of Evil (the original version included the Black Knight, the Melter, and the Radioactive Man) combined their might to take on the Avengers for the first time in issue #6, and have returned many times and in many forms in the last 30 years.

Ultron, in all of his many incarnations, has perhaps proved to be the Avenger's most persistent foe. After his first match-up with the team in *Avengers* #57, he returned, more deadly than ever in *Avengers* #66 and #67 after tricking an unwitting Vision into re-forming him with indestructible adamantium. The time travelling Kang the Conqueror first began plaguing the team in issue #8. Kang's complex plans for world domination would bring him into conflict with the Avengers on numerous occasions. Many others villains such as the Grim Reaper, Arkon, the Enchantress, and the Executioner have crossed paths with the team on a few occasions.

If the success of the Avengers is not solely dependent on popular heroes or arch-foes what unlocks the Avengers' treasure chest of popularity?

The Avengers Gold Mine

The key to the Avengers' success is the same as the key to Marvel's success as a whole. The team is bigger than any single part of it. The individual members of the Avengers are completely loyal to the survival of the team and to its ideals. If that (at times) has meant a change in membership, or having to submit to government bureaucracy in order to get Avenger's priority cards, or having to do battle with Krees and Skrull's on the other side of the galaxy, so be it.

Likewise, no creator has eclipsed the title itself. Many excellent creators have worked on the book, putting the good of the title before their own professional goals. Everything about the Avengers has been subverted to the good of the team and of the title. That's why there are no Roy Thomas Avengers fans or John Byrne Avengers fans. Likewise there are no Kang fans or Ultron fans. There are no fans of the Avengers only when they had a given membership roster. There are only Avengers fans.

All these factors account for the success of the Avenger's expansion with their other costal contingent, *Avengers West Coast*. These reasons are also why 30 years from now we'll be celebrating the Avenger's 60th anniversary.

AVENGERS TIMELINE

world's computer net. Story runs through #254.
July 1985 *West Coast Avengers* #9 J:Thing
Oct 1985 *West Coast Avengers* #1: B: regular series for west coast team.
Dec 1985 *Avengers* #262: J:Namor
Apr 1987 *Avengers* #278: J:Dr. Druid
Jun 1987 *West Coast Avengers* #21: J:Dr. Pym, Moonknight
Dec 1987 *Solo Avengers* #1: B: Hawkeye and BU solo stories
1988 *Avengers Annual* #17: J:2nd Yellowjacket
1989 *Avengers Annual* #18: J:Quasar
Feb 1989 *Avengers* #300: J:Mister Fantastic, Invisible Woman, Gilgamesh
May 1989 *West Coast Avengers* #44: J:US Agent
Nov 1989 *West Coast Avengers* #50: J:Golden Age Human Torch
1990 *Iron Man Annual* #11: J:Machine Man, Avengers crossover
Feb 1990 *Avengers* #314: J:Sersi
Apr 1990 *Avengers* #316: J:Spider-Man
June 1990 *West Coast Avengers* #45: I&N:new, modified Vision
Feb 1991 *Avengers* #329: J:Rage, Sandman
July 1991 *Thor* #434: J:2nd Thor
Sept 1991 *West Coast Avengers* #74: J:Living Lightning,Spider Woman
Jan 1992 *Avengers* #343: J:Crystal

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30 Marks the Spot: 30 Years with Marvel's Mutants

If one had to pick a title with the most influence on other comics in the last three decades, it would have to be the *Uncanny X-Men*. Very few comics in history have had an impact on the medium that Marvel's mutant dynasty has had, and fewer have had the singularity of vision it has enjoyed. For the thirty years of its existence, the X-Men as a team have continually evolved and matured, and the comics industry itself has changed along with them.

Professor Xavier's School for Gifted Youngsters has brought the Marvel Universe many of its most popular characters, and has proven to be an excellent vehicle to exploit those characters to their fullest potential. As the splash page of the first issue states:

""Never within the memory of man, was there a 'class' such as this! Never was there a 'teacher' such as Professor X! And never were there students such as... THE X-MEN!"

That was indeed the case for the original team and those that followed. In September 1964, Marvel introduced the concept of mutants on unsuspecting fandom, changing forever how superheroes would be created and viewed.

The Elements of Success

The simple idea that some people were born with something different in their genes, something that caused them to develop extraordinary powers, has allowed the X-Men's various creators to easily create superhumans with any kind of power. That flexibility has proven quite useful to the X-Men. Very few teams can match the X-Men's ability to function as a unit, while at the same time, all characters have the ability to stand on their own. Ultimately, it is the fact that the X-Men have personalities as well defined and diverse as their powers that led to the success of mutants in the Marvel Universe.

(For example, Wolverine, the most popular character created since the beginning of the Silver Age, is a consummate team player and yet he has enjoyed astonishing success on his own. Virtually any X-Men has the strength of character to star in a book on his or her own right. In fact, many have had their own mini-series, including Nightcrawler, Iceman and Magik.)

Another advantage Marvel's mutants enjoy over most other superhero teams is that they're bound together by more than a desire to get together on weekends and beat up bad guys. They were all born with extraordinary powers, and they seek to use those powers for the benefit of both mutants and humankind. At times, this meant stopping other mutants from using their advantages for evil purposes. At other times, it has meant protecting themselves and others from humans who fear what they do not understand.

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This is the ultimate reason why the X-Men have flourished. The themes of prejudice and social injustice that the X-Men encounter are universal. They may enjoy great advantages and great adventure, but for every time they enjoy the use of their powers, there's a time they must hide their differences from humanity for fear of being shunned by it.

From Humble Beginnings, The Dream

Like the Fantastic Four before them, the X-Men began as a group of unknown characters. In the beginning, the original members (Cyclops, Iceman, Beast, Angel and Marvel Girl) were youngsters being trained by gifted telepath Charles Xavier. Xavier's dream was to see mutants and humans peacefully co-exist. As a means to that end, he created his School for Gifted Youngsters. Only, the world at large didn't know how gifted the youngsters were! The real purpose of the school was to seek out young mutants and train them in the proper use of their powers. To aid him in these tasks, he created Cerebro, a computer capable of locating mutants through their thought patterns, and the Danger Room, which could tailor its trials to a specific mutant and tax that same mutant to his or her limits without causing that person harm.

Keeping Professor X from realizing his dream were humans who feared what was different, and evil mutants who felt their birthright was to rule mankind rather than

peacefully co-exist. Foremost among the latter category has been Magneto, the X-Men's first (appearing in *Uncanny X-Men* #1) and most deadly foe. His awesome magnetic ability, combined with an awesome intellect, has truly made Magneto an enemy to reckon with. The Juggernaut has proved equally as implacable an enemy as Magneto. Though not a mutant, Juggernaut was Xavier's stepbrother. Fate brought him into contact with the Ruby of Cytorrak, and that mystical gem turned Cain Marko into a human juggernaut.

On the human side of the equation, in *Uncanny X-Men* #14, Professor X's worst fears were realized. The witch hunt for mutants had begun! Anthropologist Bolivar Trask started to alarm the world about a perceived "mutant." Furthermore, he created a defense for mankind against mutants. Unfortunately, he created them all too well. Trask's Sentinels were intelligent androids designed to protect humans from the mutant threat, but they immediately felt that they knew better how to carry out this task better than their creator did. They went out of control and have remained so in numerous updated forms ever since.

Many others opposed the X-Men during the Silver Age. Magneto had a group of underlings called the Brotherhood of Evil Mutants. Luckily for the X-Men, some of them, like the illusion projecting Mastermind and the virtually powerless Toad, were merely bumbling fools. Two other Evil Mutants, the Scarlet Witch and Quicksilver, didn't really have their heart set on being evil. They eventually joined the Avengers. (Currently, Quicksilver is a member of a spinoff group of mutants called X-Factor.) Unfortunately, some other ne'er-do-wells such as the Vanisher, the Blob and Unus the Untouchable have had no change of heart.

With all of these foes, it's also fortunate that the X-Men made some friends in their early days. Ka-Zar, Lord of the Jungle and Zabu, his cat companion were sought out by the X-Men in *Uncanny X-Men* #12 in their native home, the Savage Land. In *Uncanny X-Men* #28, the X-Men came into contact with the Banshee. The Banshee's formidable sonic scream can be used both as a weapon and as a means of flight. Polaris, whose abilities are similar to those of Magneto, crossed the X-Men's path in issue #49. Other early allies were Cyclops' brother Alex Summers, now known as Havoc, and the solar powered Sunfire.

As might be expected, the often misunderstood X-Men didn't get through their formative years without a few misunderstandings. In *Uncanny X-Men* #9, they fought the Avengers, while in *Fantastic Four* #28, the X-Men squared off against the Fantastic Four (with the Mad Thinker's android thrown into the mix for good measure).

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Remaking the Team

Due to low circulation, *Uncanny X-Men* was switched to reprints with issue #67 in 1970. In 1975, then-Marvel Comics president Al Landau was looking for a book suitable for reprinting around the world. The X-Men, with the addition of several members from various countries, seemed a likely candidate. Creators Len Wein and Dave Cockrum responded by proposing a new team comprised of: Storm from Africa; Wolverine from Canada (who first appeared in *Incredible Hulk* #181); Nightcrawler from Germany; Sunfire from Japan (who initially arose in *Uncanny X-Men* #64); Colossus from Russia; and Thunderbird from the United States. This international line-up was given the go-ahead and comics history was made with their debut in *Giant Size X-Men* #1.

The set-up was simple: Professor Xavier was forced to recruit a new group of mutants after his old team had been captured by the island-creature Krakoa. After a successful mission, all of the new group (with the exception of Sunfire) decided to stay on with the team. Oddly enough all of the original members except for Cyclops decided to put the team behind them.

Uncanny X-Men restarted, with new material, in issue #94. The new team is quickly put through its paces by old X-Men

foes like the Sentinels, Juggernaut and Magneto. The new team begins to know each other, Thunderbird dies, and the telekinetic Marvel Girl gains vast new powers and rejoins the team as Phoenix.

From The Ashes: The Stuff of Legends

The Dark Phoenix saga became one of the most controversial comics stories. Jean Grey as Dark Phoenix became mad with power, and soon went on a rampage across the galaxy. After being tracked down by the X-Men and friends, she apparently commits suicide. In a famous dispute between a comic's editors and its creators, editor Jim Shooter forced co-plotters Chris Claremont and John Byrne to change their original ending (one where Jean survived) to an ending which would make her atone for her sins with her death.

Equally as famous is the "Days of Future Past" storyline running in issues #141 and #142. In this post-apocalyptic future shock story, Sentinels have taken the task of protecting humans from mutants to the its ultimate extreme, by imprisoning and "depowering" the mutants and seizing control of the U.S. government.

Even more mutants were incorporated into the team during this era. Kitty Pryde, the ethereal Shadowcat, made her debut in *Uncanny X-Men* #129. Sound transmuting Dazzler first appeared in issue #131. It is the success of this time in the team's history that provided all the success that followed. The popularity of a plethora of new comics featuring Marvel's mutants such as *X-Factor*, *New Mutants*, *X-Force*, *Excalibur*, *New Mutants*, *Alpha Flight* and a second *X-Men* title was made possible by the achievements of this time. New mutants like Gambit, Cable and even Jubilee owe their existence to the perennial popularity of the core series.

It's in the X-ecution

Of course, well developed characters and epic plotlines rarely occur as a happy accident. Whether it was fate or coincidence, the X-Men has been the product of some of the finest creators in the business. In fact, during the mutant's thirty year existence, one would be hard pressed to find a group of titles blessed with more talented creative input than the X-Men.

The story of the X-Men, as do most Marvel titles, starts off with Stan Lee and Jack Kirby. As the pair did for so many other Marvel books, they determined the initial look and feel of the book. Once it started to become successful, Lee and Kirby turned the reins over to others. During the Silver Age, this included the likes of Barry Windsor-Smith, Neal Adams and Jim Steranko.

Wolverine © & ™ Marvel Entertainment Group, 1993

The story of the X-Men's revival and rise to fame beginning in 1975 is largely the story of Chris Claremont. Claremont began a long relationship with the Marvel

X-MEN TIMELINE

Sept. 1963 *X-Men* #1: O&A: X-Men (Professor X, Angel, Beast, Cyclops, Iceman and Marvel Girl); I:Magneto
Nov. 1963 *X-Men* #2 I: Vanisher
Jan. 1964 *X-Men* #3 I:Blob
March 1964 *X-Men* #4: I:Quicksilver, Scarlet Witch, Brotherhood of Evil Mutants
July 1964 *Fantastic Four* #28: V:X-Men
Nov. 1964 *X-Men* #8: I: Unus
Jan. 1965 *X-Men* #9: V: The Avengers
July 1965 *X-Men* #12: I:Juggernaut (Prof. X's step-brother)
Nov. 1965 *X-Men* #14: I:Sentinels
Jan. 1967 *X-Men* #28: I:Banshee
Aug. 1967 *X-Men* #35: V:Spider-Man
Aug. 1968 *X-Men* #49: I:Polaris; Jim Steranko cover
Oct. 1968 *X-Men* #50: Jim Steranko art
Dec. 1968 *X-Men* #51: Jim Steranko art
Feb. 1969 *X-Men* #53: I:professional art by Barry Windsor-Smith
Mar. 1969 *X-Men* #54: A:Alex Summers; Barry Windsor-Smith art.
May 1969 *X-Men* #56: I:Havok (without costume.)
July 1969 *X-Men* #58: I:Havoc (in costume.)
Jan. 1970 *X-Men* #64: I:Sunfire.
March 1970 *X-Men* #66: V:Hulk
Dec. 1970 *X-Men* #67: B:Reprints
April 1975 *X-Men* #93: E:Reprints
Summer 1975 *Giant Size X-Men* #1: I:All-new X-Men
Aug. 1975 *X-Men* #94: B:New team Nightcrawler, Thunderbird, Cyclops)
Oct. 1975 *X-Men* #95: D:Thunderbird
April 1977 *X-Men* #104: I: Starjammers
Dec. 1977 *X-Men* #108: B:Byrne art in X-Men; E:#143
April 1978 *X-Men* #110: J:Jean Grey as Phoenix
April 1979 *X-Men* #120: I:Alpha Flight
Jan. 1980 *X-Men* #129: I:Kitty Pryde
March 1980 *X-Men* #131: I:Dazzler
June 1980 *X-Men* #134: B:Phoenix as Dark Phoenix
Sept. 1980 *X-Men* #137: D:Phoenix
Jan. 1981 *X-Men* #141: B:"Days of Future Past" E: #142.
Feb. 1981 *X-Men* #142: B:Title change to *Uncanny X-Men*
Sept. 1982 *Wolverine* #1: B:Wolverine's four issue mini-series
March 1983 *New Mutants* #1: Professor Xavier's School for Gifted Youngsters gets a new class of recruits.
July 1983 *Uncanny X-Men* #171: J:Rogue
Aug. 1983: *Alpha Flight* #1: B:Alpha Flight series.
Dec. 1983 *Magik* #1: B:Magik limited series
Nov. 1984 *Kitty Pryde & Wolverine* #1: B:limited series
Dec. 1984 *Iceman* #1: B:limited series
April 1985 *Uncanny X-Men* #193: I:Firestar
Nov. 1985 *Nightcrawler* #1 B:limited series
Jan. 1986 *Uncanny X-Men* #201: I:baby Nathan Summers who becomes the villain Stryfe; Whilce Portacio art
Feb. 1986 *X-Factor* #1: The original X-Men (Jean Grey, Iceman, Beast, Angel and Cyclops) get a new start in this series.
Oct. 1986 *Uncanny X-Men* #210: I:Marauders, B:Mutant Massacres
Dec. 1986 *Uncanny X-Men* #212: Wolverine vs. Sabretooth
Jan. 1987 *Uncanny X-Men* #213: J:Psylocke
Feb. 1987 *Uncanny X_Men* #214: J:Dazzler
Oct. 1989 *Uncanny X-Men* #222: Wolverine vs. Sabretooth
Nov. 1988 *Wolverine* #1: B:Wolverine regular series
May 1989 *Uncanny X-Men* #244: I:Jubilee
Sept. 1989 *Uncanny X-Men* #248: 1st Jim Lee art on X-Men
Aug. 1990 *Uncanny X-Men* #266: I:Gambit
Aug. 1991 *X-Force* #1: B: The New Mutants in a greatly altered form
Oct. 1991 *X-Men* #1 B: X-Men new series with Jim Lee art
Oct. 1991 *Uncanny X-Men* #281: D:Pierce, I:Trevor Fitzroy, The Upstarts
Nov. 1991 *Uncanny X-Men* #282: I: Bishop

mutants beginning in *Uncanny X-Men* #94 and didn't look back until his departure in 1991. Due to his contribution, especially his long-term vision, The X-Men grew from their meager beginnings as unknown characters to a comic book dynasty, with hundreds of characters and several titles all running in perfect (albeit complex) unity.

Claremont had the help of several outstanding artists. Penciller and co-plotter John Byrne is perhaps the artist who had the most impact on the X-Men, besides Jack Kirby. He contributed to Wolverine's eventual success and had a large hand in creating the Canadian supergroup, Alpha Flight.

In contrast to Byrne's clean lines, the *Uncanny X-Men* and related titles have been home to several stylists. John Romita, Jr., Mark Silvestri and Jim Lee have worked alongside Claremont on *Uncanny X-Men* while others like *New Mutants* contributor Bill Sienkiewicz, *X-Force* star Rob Liefeld and *X-Factor's* Whilce Portacio and Joe Quesada have all contributed to the mutant legend, as did Frank Miller during the *Wolverine* mini-series.

Magneto © & ™ Marvel Entertainment Group, 1993

In the final analysis, the X-Men have been a group of superstars created by a group of superstars. The mutant group seems to draw out the best in its creators. With the advent of the teams 30th anniversary and the impending return of its greatest villain, Magneto, the X-Men seems poised to achieve even greater glory in the years to come.

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RISE AND SHINE, MR. PERRY.
HUH..? OH, MY HEAD...
TELL ME, PUBLISHER... WHY HAVEN'T YOU KILLED ME YET?
BECAUSE I NEED YOU TO MARRY MY DAUGHTER!
I'LL EXPLAIN EVERYTHING AT DINNER TONIGHT.
AND IF I REFUSE TO MARRY YOUR HUNCH-BACKED DOG OF A DAUGHTER?
THEN CASEY DEVON AND HER FATHER WILL DIE.
YOU SON OF A JACKEL!
OH... LOOK AT THE ANGER IN HIS EYES, FATHER...
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HE WILL MAKE AN EXCELLENT HUSBAND.

BACK ISSUE BITS

by Kevin Ohlandt

The Man Without Fear is back! After years of lackluster storylines, Daredevil is finally getting his due. The "Fall From Grace" storyline began as a prologue in *Daredevil* #319. It will continue until issue #325 and among the highlights of this storyline are a new costume for Daredevil.

On top of all that, it's Miller time for Daredevil again! "Daredevil: The Man Without Fear" will be a five issue revamp of the DD origin story and Frank Miller will write and John Romita Jr. will draw this long awaited mini-series. This means back issue movement for long dead issues. The Elektra appearances, from *Daredevil* #168, #173-175, #179, #181 and #190 will be sought after again, after a seven-year stagnation period. What is interesting is how this storyline is closely related to events that occurred in the 1986 mini-series, *Elektra: Assassin*, as it features Elektra and introduces the cyborg Garrett, who are both integral players in this story-line.

Last month, *CVM* informed you of artist Gary Frank's rise to prominence from his work on the *Incredible Hulk*. This trend will continue on for the foreseeable future. Remember, that's *Incredible Hulk* #403 and up.

Although the "Return of Magneto" storyline is running strong throughout the mutant books, this has not caused an upswing in price for the back issues of the X-Books. It has, however, increased awareness of Magneto appearances throughout the Marvel Universe. *Defenders* #15 and #16, *Captain America Annual* #4, *Avengers* #110 and #111, *Fantastic Four* #102-104, *Amazing Adventures* #9 and #10, *Champions* #16 and *Super-Villain Team-Up* #14 all contain key '70s Magneto appearances. These books are still very affordable and are essential for Magneto collectors.

Other Marvel movers are the usual: *Ren and Stimpy*, *Spider-Man* and related books, Venom, and gimmick covers.

In the silver age market, Marvel's have slowed down a bit. Reprint comics, such as *Marvel Tales* and *Marvel Collector's Item Classics*, have been rejuvenated because of the affordability of these titles

Batman: Sword of Azrael
™&© 1993 DC Comics

Batman continues to dominate the DC back issue market, as well as the back issue market in general. *Showcase '93* #7 and #8 are very hard to find. *Legends of the Dark Knight* still continues to sell well, especially with the recent Catwoman story in #46-49 and the Joker story in #50. *Catwoman* #1 did very well. Watch for this issue to shoot up.

The Flash is still selling out in many areas due to the recent "Reverse Flash" storyline in which Wally West finally comes out of Barry Allen's shadow; #73-79 are becoming harder to find.

DC's Vertigo line is starting to slow down, with the exception of *Sandman*.

DC movers in the Silver Age market are pretty much the same. *Showcase*, *Brave and the Bold*, *Flash*, *Green Lantern* and *Justice League of America* lead the pack.

Valiant is the same as last month, with *Shadowman* #16 and *Bloodshot* #6 leading the pack. *Solar* #23 has joined the fold (Solar splits in two in this issue, and Solar: God of War is born). *Secret Weapons* #1 did very well but the print run was high.

The "Deathmate" advance comics are moving up in price; produced by Valiant for Advance Comics from Capital City and Previews from Diamond, these gems are very hard to find. Upcoming events in Valiant may cause an increase in value for *Archer and Armstrong* and *Eternal Warrior* #8, which introduces the brother of the Eternal Warrior and Armstrong, Ivar the time traveller.

Spawn, from Todd McFarlane for Image, can not be found anywhere. #1-7 sell out as soon as stores get them into the back issue bins. *Youngblood* #2 with the first appearance of Shadowhawk and Prophet is moving again. *Wild C.A.T.S.* #4 has two editions, one with a purple card and one with a red card. The red card is much rarer than the purple.

"Comics Greatest World," *X* in particular, sold very well. This puts *Dark Horse Comics* #8-10 in high demand, and #8 can not be found anywhere. *The Star Wars: Dark Empire* mini-series from last year may slow down a bit due to the trade paperback release last month.

Continuity has done well with "Deathwatch 2000". The preludes, *Megalith* #0 and *Hybrids* #0, and the first three parts (in *Armor* #1, *Hybrids* #1, and *Megalith* #1) are hot.

Top Ten Recent Back Issues
1. Batman: Sword of Azrael #1-4
2. Batman: Vengeance of Bane #1
3. Dark Horse Comics #8
4. Spawn #1
5. Archer and Armstrong/Eternal Warrior #8
6. Amazing Spider-Man #300
7. Hybrids #0
8. Megalith #0
9. Bloodshot #6
10. Shadowman #16

Top Ten Silver Age Back Issues
1. Incredible Hulk #1
2. Showcase #4
3. Showcase #22
4. Amazing Fantasy #15
5. Turok #1 (Gold Key)
6. Dr. Solar: Man of the Atom #1 (Gold Key)
7. Amazing Spider-Man #1
8. X-Men #1
9. Avengers #1
10. Magnus #1 (Gold Key)

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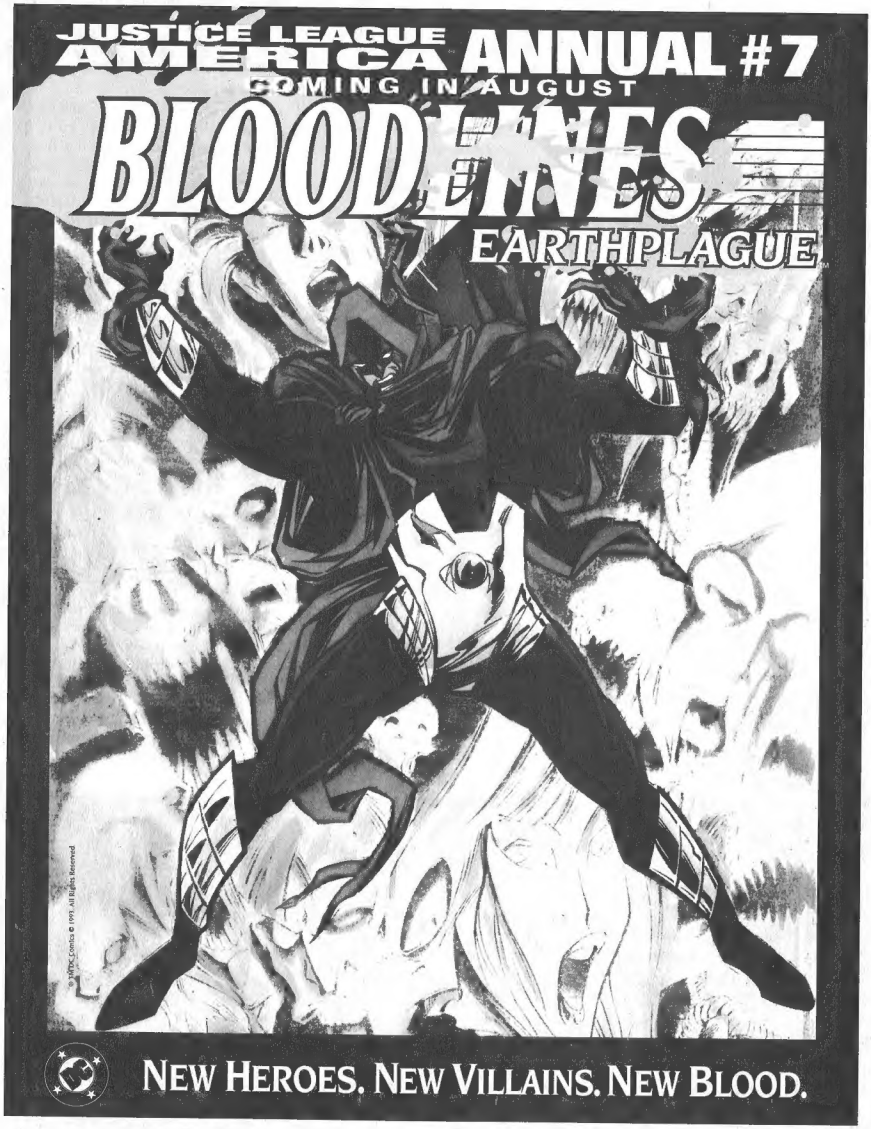
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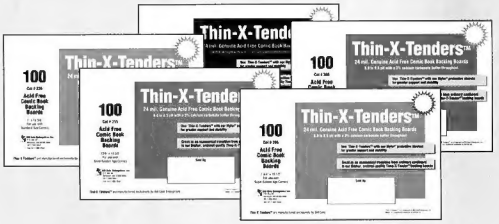

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